WHITNEY MUSEUM OF AMERICAN ART

CATALOGUE OF THE COLLECTION

Digitized by the Internet Archive
in 2012 with funding from
Metropolitan New York Library Council - METRO

http://archive.org/details/catalogueofcolle00whit

CATALOGUE

OF THE COLLECTION

WHITNEY MUSEUM
OF
AMERICAN ART

WHITNEY MUSEUM OF AMERICAN ART

CATALOGUE OF THE COLLECTION

PUBLISHED BY WILLIAM EDWIN RUDGE FOR THE
WHITNEY MUSEUM OF AMERICAN ART
TEN WEST EIGHTH STREET · NEW YORK
MCMXXXI

COPYRIGHT, 1931, WHITNEY MUSEUM OF AMERICAN ART

CONTENTS

PAGE

FOREWORD 7

INTRODUCTION 9

PAINTINGS IN OIL 15

STAINED GLASS 39

WATERCOLORS, GOUACHES, PASTELS, COLOR MONOTYPES, AND OIL STUDIES ON PAPER . 43

DRAWINGS 55

PRINTS 65

SCULPTURE 89

ILLUSTRATIONS 101

FOREWORD

In presenting this collection to the public it seems timely to give an account of the causes which have brought the Whitney Museum of American Art into existence.

In 1904 Gertrude V. Whitney, recognizing the difficulties which faced the artist in gaining an audience for his work, opened two galleries in her Studio building on Eighth Street where for six years artists of talent were invited to show their work. These exhibitions were open to the public and were attended with gratifying results. Among the artists who first exhibited and helped to make these galleries known in the world of art were Robert Henri, George Bellows, George Luks, John Sloan, Ernest Lawson, Allen Tucker, Cecil Howard, Jo Davidson, Paul Manship and James E. Fraser.

So successful was this first venture that in 1914 the Whitney Studio Club was formed with quarters on Fourth Street in an old house renovated to suit the Club's purposes, with a library, a meeting room and three fine galleries. Here the members not only exhibited their work but found a place where they could meet, exchange opinions and gain inspiration from one another. The Club included in its membership not only artists who had already risen to fame, but many of the younger men who showed their work for the first time at the Club's exhibitions.

During ten years of its existence, it numbered among its members most of the leading spirits in American art. Many of these younger men who joined have since made their reputations and are now profiting by their careers in the Club.

In 1927, with a membership of 400 and a waiting list of a like number, an impasse had been reached. To enlarge the membership of the Club would have been to make it an unwieldy organization; to refuse admission to worth-while applicants would have been contrary to the principle

upon which the Club was founded. It was therefore decided to disband, and the Whitney Studio Galleries were formed with the purpose of providing a place where artists could exhibit independently of dealers and of official connections.

The Gallery continued for three years, actively engaged in the showing and selling of invited pictures. It became evident at this time that the purpose had been accomplished for which the Club and the Gallery had been formed. A real interest had been fostered in American art. Many dealers who had formerly been slow to recognize the new forces in American art were now interested. They were as eager as we to find new talent and better equipped in every case to provide an avenue for sales.

After much consideration it was decided that what was most needed was an organization unhampered by official restrictions, but with the prestige which a museum invariably carries—an organization which would purchase and exhibit under the most auspicious circumstances native works of art.

This need Mrs. Whitney has met by opening the Whitney Museum of American Art, presenting as a nucleus her own collection of more than 600 works purchased over a period of twenty-five years. This Museum will be devoted to the difficult but important task of gaining for the art of this country the prestige which heretofore the public has devoted too exclusively to the art of foreign countries and of the past.

To make effective Mrs. Whitney's constructive contribution to the aesthetic growth of our country we rely on the same splendid cooperation which the artist and the public have accorded our former efforts in behalf of American art.

JULIANA R. FORCE, *Director*
Whitney Museum of American Art

INTRODUCTION

The Whitney Museum of American Art embodies in permanent form an idea that has been in active operation for more than a decade through the agencies of the Whitney Studio Club and the Whitney Studio Gallery. The results accomplished by these organizations were so efficacious in discovering new talent and breaking down the wall of indifference that surrounded native effort in the arts, that because of its background, this Museum has the rather unusual distinction of embracing in its collection work which, in a measure, it has helped to create.

The idea back of this institution and its predecessors is based upon the belief that America has an important contribution to make in the arts, that in order to make this contribution effective, a sympathetic environment must be created in which the artist may function to the fullest extent of his powers. Motivated by such a belief it is natural that the Whitney Museum of American Art should be primarily concerned with the work of living artists.

The limitations of space at our disposal and our preoccupation with contemporary expression, do not permit us to show an extended and complete view of the past in American art. It is the province of the older, established museums to supply the entire historical background, an obligation which they admirably fulfill. However, at the present time we include in our collection a few works by artists of the immediate past not only because of their inherent qualities as works of art, but because these particular artists have left a marked impression upon their times and are to a certain degree, precursors of various tendencies which may be observed in the art of our own day. Upon this basis other outstanding works of the past by artists who are most truly representative of their period will be acquired, so that eventually the collection will sum-

marize achievement in American art to an extent sufficient to establish whatever relationship may exist between the past and present.

If our national background in the arts seems in spots to be rather vague and meagre, it may be attributed, to a certain extent, to a lack felt in the past of those qualities of appreciation and encouragement which allow art to develop normally and independently, qualities which it will be the endeavor of this Museum to inject into the stream of living art.

By the intensive means we have indicated of adding to the collection representative works of the past we shall fill in the background of American art, but our chief concern will be with the present and future. In short, it is our desire to help create rather than to conserve a tradition.

In limiting the scope of this Museum to American art we place the emphasis primarily on "art" and secondarily on "American." The works in this collection were acquired for their value as art and were judged by those fundamental qualities that underlie all true expression of the art spirit.

No doubt, judged by strictly aesthetic standards, art is universal; but art is not created in a vacuum; the artist is a human being, subject to all the currents of experience that influence his fellow-man. Among the most powerful of these influences are racial and national traits, and these elements added to the more abstract, aesthetic qualities give to art an extra pungency and vigor which we shall attempt to recognize and encourage.

In a country without a strong background of traditional art to throw into sharp relief contemporary expression, where diverse racial strains are inextricably woven into the texture of American character, the problem of recognizing indigenous traits as they appear in art is unusually complicated but not insuperable. We shall not attempt to simplify the question by defining in absolute terms the essence of the American spirit and requiring artists to conform to that definition. It

would be presumptuous to point out the road upon which art must travel. We look to the artist to lead the way, permitting him the utmost liberty as to the direction in which he shall go. As a museum, we conceive it to be our duty to see that he is not hampered in his progress by lack of sympathy and support. It is not our intention to form a "school," our chief concern is with the individual artist who is working out his destiny in this country, believing that if he is truly expressing himself, his art will inevitably reflect the character of his environment.

Acquired upon the basis and for the purposes which we have mentioned, the Whitney Museum of American Art presents to the public a collection, for the most part by living artists, of some five hundred paintings in oil and water-color, one hundred fifteen pieces of sculpture, drawings, etchings, lithographs and works in other mediums, to the number of seven hundred. The collection, while comprehensive, is not complete and forms only a nucleus of an ever-growing organism. By means of frequent acquisitions, the Museum will keep pace with every vital manifestation in contemporary American art, and in order that the public may keep in touch with these developments, exhibitions of recent acquisitions will be held from time to time.

To supplement the permanent collection, temporary exhibitions will be placed on view, designed to reflect various aspects of both the past and present in American art. Travelling exhibitions will be organized and sent to a number of centers in this country and abroad.

The program of present and future activities also includes lectures on every phase of art, and the publication of books on subjects pertaining to art in general and to American art in particular. At the present time, seventeen volumes of the group of books known as the "American Artists Series" will be in circulation coincident with the opening of the Museum. Thirteen others of this series are in preparation for publication in 1932.

In this Introduction to our first catalogue we have briefly outlined

some of our ideas and purposes and have indicated the methods by which we hope to give them reality. We shall not attempt a critical estimate of the works contained in the collection—we prefer that they should speak for themselves. If we have defined our attitude clearly, it will be obvious that we do not claim that every work in this collection embodies those enduring values which survive through the ages, but we are certain that each work, to a greater or less degree, is impregnated by a spark of vitality, which will give it significance to our own generation and we believe that certain of these works are so rich in vital elements, that from them future generations will draw sustenance and inspiration.

HERMON MORE, *Curator*

PAINTINGS IN OIL

PAINTINGS IN OIL

ALGER, JOHN

LANDSCAPE — H. 24 ″ W. 18 ″

Illustrated on page 148

ARCHER, EDMUND

BUYING FLOWERS — H. 31 ″ W. 26 ″

Illustrated on page 171

BARTLETT, PAUL

THE TOWPATH — H. 17 ″ W. 25 ″

Illustrated on page 136

BEAL, GIFFORD

CENTRAL PARK, WINTER — H. 18 ″ W. 24 ″

FISHERMAN — H. 36 ″ W. 48 ″

Illustrated on page 151

IRISH GIRL — H. 24 ″ W. 18 ″

LAWN FETE — H. 24 ″ W. 36 ″

BEAUX, CECILIA

LADY WITH WHITE GLOVES — H. 36 ″ W. 25 ″

Illustrated on page 121

BELLOWS, GEORGE

DEMPSEY AND FIRPO — H. 51 ″ W. 63 ″

Illustrated on page 127

FLOATING ICE — H. 45 ″ W. 63 ″

NUDE WITH PARROT — H. 40 ″ W. 32 ″

BENN, BEN

MOTHER AND CHILD — H. 36 ″ W. 27 ″

Illustrated on page 126

BENTON, THOMAS H.

MARTHA'S VINEYARD — H. 16 ″ W. 20 ″

THE MEAL — H. 33 ″ W. 27 ″

Illustrated on page 183

BILLINGS, HENRY

PORTRAIT OF JACQUES SALTONSTALL — H. 21 ″ W. 16 ″

Illustrated on page 178

SELF PORTRAIT — H. 16 ″ W. 13 ″

BLAKELOCK, R. A.

EVENING — H. 7½″ W. 10⅝″

Illustrated on page 124

BLANCH, ARNOLD

BOUQUET — H. 24 ″ W. 18 ″

KINGSTON, N. Y. — H. 22 ″ W. 26 ″

NUDE — H. 24 ″ W. 32 ″

PORTRAIT OF HERVEY WHITE — H. 22 ″ W. 26 ″

PORTRAIT OF A WOMAN — H. 36 ″ W. 25 ″

Illustrated on page 199

THE PORT OF KINGSTON — H. 22 ″ W. 26 ″

BLANCH, LUCILE

CYCLISTS — H. 12 ″ W. 10 ″

DAHLIAS — H. 24 ″ W. 18 ″

BLANCH, LUCILE (Continued)

FLOWERS — H. 22 ″ W. 15 ″

Illustrated on page 146

FLOWERS IN THE WINDOW SILL — H. 22 ″ W. 26 ″

FLOWERS IN VICTORIAN VASE — H. 22 ″ W. 15 ″

THE BRIDGE — H. 10 ″ W. 13 ″

THE LOING NEAR MORET — H. 10½″ W. 14 ″

BLOCH, JULIUS

SISTERS — H. 30 ″ W. 36 ″

Illustrated on page 138

BLUEMNER, OSCAR

LANDSCAPE — H. 36 ″ W. 40 ″

Illustrated on page 182

LAST EVENING OF THE YEAR — H. 14 ″ W. 10 ″

BLUM, JEROME

THE ROAD AROUND THE ISLAND — H. 34 ″ W. 46 ″

Illustrated on page 122

BORIE, ADOLPHE

SEATED NUDE — H. 39 ″ W. 32 ″

Illustrated on page 125

BOUCHÉ, LOUIS

ARRANGEMENT — H. 30 ″ W. 20 ″

Illustrated on page 134

STILL LIFE — H. 14 ″ W. 17 ″

BOYD, FISKE

STILL LIFE — H. 14 ″ W. 16 ″

Illustrated on page 160

BROOK, ALEXANDER

BEACH HOUSES — H. 12 ″ W. 16 ″

BOUQUET NUMBER ONE — H. 36 ″ W. 20 ″

BOUQUET NUMBER TWO — H. 36 ″ W. 20 ″

GIRL WITH FLOWER — H. 34 ″ W. 26 ″

Illustrated on page 201

LANDSCAPE — H. 24 ″ W. 36 ″

SANDY — H. 36 ″ W. 25 ″

THE RED JACKET — H. 20 ″ W. 16 ″

BURCHFIELD, CHARLES

WINTER TWILIGHT — H. 28 ″ W. 30 ″

Illustrated on page 169

BURKHARD, HENRI

ACROBATS — H. 28 ″ W. 32 ″

Illustrated on page 188

FIELD AND GARDEN FLOWERS — H. 28 ″ W. 24 ″

FLOWER ARRANGEMENT — H. 32 ″ W. 28 ″

GARDEN-BOUQUET — H. 26 ″ W. 12 ″

PORTRAIT — H. 24 ″ W. 18 ″

SIDE OF THE HILL — H. 31 ″ W. 16 ″

TABLE TOPS — H. 50 ″ W. 42 ″

BURLIN, PAUL

PAINTING — H. 32 ″ W. 23½″

SEATED NUDE — H. 36 ″ W. 28¾″

STREET SCENE — H. 23½″ W. 29 ″

Illustrated on page 136

BURROUGHS, BRYSON

ISLAND OF NAXOS — H. 40 ″ W. 36 ″

Illustrated on page 138

CAMMARATA, PETER

STILL LIFE — H. 28 ″ W. 24 ″

Illustrated on page 150

CAMPBELL, BLENDON

ALICE — H. 27 ″ W. 21 ″

ZINNIAS — H. 16 ″ W. 13 ″

CANADÉ, VINCENT

GROUP OF HOUSES — H. 16 ″ W. 31 ″

LANDSCAPE — H. 8 ″ W. 10 ″

SELF PORTRAIT — H. 11½″ W. 9⅝″

Illustrated on page 144

CEDERQUIST, ARTHUR E.

SUNLIT MEADOW — H. 12 ″ W. 16 ″

THE APPLE TREE — H. 16 ″ W. 12 ″

Illustrated on page 144

THE VALLEY — H. 11 ″ W. 14 ″

TWO TREES — H. 11 ″ W. 14 ″

WINTER EVENING — H. 10¾″ W. 13¾″

CHANLER, ROBERT W.

CARL VAN DOREN — H. 36 ″ W. 24 ″

Illustrated on page 123

CLARK, ROSE

ZINNIAS — H. 27 ″ W. 23 ″

Illustrated on page 114

ZINNIAS IN BROWN BOWL — H. 32 ″ W. 36 ″

COLEMAN, GLENN O.

MINETTA LANE — H. 33 ″ W. 44 ″

THE ARCH — H. 30 ″ W. 25 ″

THE MIRROR — H. 30 ″ W. 25 ″

Illustrated on page 189

CRISP, ARTHUR

DECORATIVE PANEL (*Plaster*) — H. 22 ″ W. 30 ″

Illustrated on page 122

CUNNING, JOHN

ASHOKAN RESERVOIR — H. 24 ″ W. 30 ″

LANDSCAPE — H. 16 ″ W. 21 ″

OLD DOCK — H. 28 ″ W. 25 ″

Illustrated on page 178

THE SQUARE — H. 14 ″ W. 14 ″

TWO-MASTED SAIL BOAT — H. 16 ″ W. 21 ″

CURRY, JOHN STEUART

BAPTISM IN KANSAS — H. 40 ″ W. 50 ″

Illustrated on page 151

THE NE'ER-DO-WELL — H. 20 ″ W. 26 ″

THE STOCK MAN — H. 52 ″ W. 40 ″

CUSHING, HOWARD G.

FLORA — H. 40 ″ W. 34 ″

MRS. HARRY PAYNE WHITNEY — H. 24 ″ W. 20 ″

Illustrated on page 117

DASBURG, ANDREW

APPLES — H. 16 ″ W. 24 ″

Illustrated on page 156

DAVEY, RANDALL

GIRL WITH BLUE BACKGROUND — H. 24 ″ W. 20 ″

HURDLE RACE — H. 26 ″ W. 32 ″

Illustrated on page 120

SISTER LEON — H. 32 ″ W. 26 ″

DAVIES, ARTHUR B.

CRESCENDO — H. 18 ″ W. 40 ″

Illustrated on page 115

TIPTOEING YOUTH — H. 18 ″ W. 40 ″

SIBYL RETURNING TO CUMAE — H. 23 ″ W. 28 ″

DAVIS, STUART

EGG BEATER NO. 1 — H. 29 ″ W. 36 ″

NEW MEXICAN LANDSCAPE — H. 22 ″ W. 32 ″

PLACE PASDELOUP — H. 36 1/8″ W. 28 1/2″

Illustrated on page 162

TWO TREES — H. 19 ″ W. 22 ″

DEMUTH, CHARLES

MY EGYPT — H. 36 ″ W. 30 ″

Illustrated on page 181

DICKINSON, PRESTON

INDUSTRY	H. 30 ″	W. 24 ″

Illustrated on page 187

STILL LIFE—BREAD AND FRUIT	H. 30 ″	W. 28 ″
STILL LIFE—FLOWERS	H. 29¾″	W. 20 ″

DONNELLY, THOMAS

VALHALLA STATION	H. 16 ″	W. 24 ″

Illustrated on page 198

DRIGGS, ELSIE

PITTSBURGH	H. 34 ″	W. 40 ″

Illustrated on page 194

DU BOIS, GUY PÈNE

A WINDOW IN THE UNION CLUB	H. 24 ″	W. 20 ″
BLONDE AND BRUNETTE	H. 20 ″	W. 15 ″
FATHER AND SON	H. 21½″	W. 18 ″
GIRL IN WHITE WAIST	H. 20 ″	W. 15 ″
JEANNE EAGELS IN "RAIN"	H. 84¾″	W. 48 ″
MORNING, PARIS CAFE	H. 36¼″	W. 28¾″
MOTHER AND DAUGHTER	H. 22 ″	W. 18 ″
OPERA BOX	H. 57½″	W. 45½″
PORTRAIT, ROBERT W. CHANLER	H. 20 ″	W. 15 ″
SOCIAL REGISTER	H. 20 ″	W. 14 ″
TWO MEN	H. 20 ″	W. 15 ″
WOMAN WITH CIGARETTE	H. 36 ″	W. 29 ″

Illustrated on page 161

DWIGHT, MABEL

STILL LIFE	H. 22 ″	W. 19 ″

EAKINS, THOMAS

RITER FITZGERALD — H. 76 ″ W. 64 ″

Illustrated on page 101

ELSHEMIUS, LOUIS MICHEL

THE FLYING DUTCHMAN — H. 24 ″ W. 26 ″

Illustrated on page 145

WOMEN ON BOARD — H. 22 ″ W. 28 ″

FABER, ARTHUR W.

LANDSCAPE — H. 10 ″ W. 14 ″

THE BIG TREE — H. 10 ″ W. 14 ″

Illustrated on page 154

FIELD, HAMILTON EASTER

NEW YORK SKYLINE — H. 7½″ W. 9½″

FIENE, ERNEST

CONCETTA — H. 40 ″ W. 30 ″

Illustrated on page 195

DYCKMAN STREET CHURCH — H. 26 ″ W. 36 ″

FARM IN WINTER — H. 28 ″ W. 36 ″

FLOWERS, HAT AND GLOVES — H. 29 ″ W. 36 ″

GIRLS AT PIANO — H. 42 ″ W. 36 ″

GIRL WITH BLACK HAT — H. 24 ″ W. 16 ″

HUDSON NAVIGATION BOAT — H. 38 ″ W. 40 ″

JEANETTE — H. 22 ″ W. 17 ″

WHITE ROSE IN GREY VASE — H. 16 ″ W. 12 ″

WHITE ROSES — H. 16 ″ W. 12 ″

FREE, KARL

LANDSCAPE—OYSTER BAY	H. 18 ″	W. 28 ″

Illustrated on page 152

FRIESEKE, F. C.

BOUDOIR	H. 51 ″	W. 51 ″

Illustrated on page 110

GANSO, EMIL

FIELD IN WINTER (*Tempera*)	H. 18 ″	W. 22 ″
GERTIE	H. 40 ″	W. 34 ″
GIRL IN CHEMISE	H. 36 ″	W. 48 ″
MODEL SEATED	H. 30 ″	W. 25 ″
PEACHES	H. 18 ″	W. 20 ″
PORTRAIT	H. 16 ″	W. 12 ″
ROAD TO WITTENBERG (*Tempera*)	H. 18 ″	W. 24 ″
STILL LIFE	H. 25 ″	W. 31 ″

Illustrated on page 166

GLACKENS, WILLIAM J.

APPLES	H. 61½″	W. 101½″
CHILD CUTTING PAPER	H. 24 ″	W. 18 ″
FLOWER PIECE	H. 16 ″	W. 13 ″
PARADE, WASHINGTON SQUARE	H. 26 ″	W. 31 ″

Illustrated on page 133

THE COVE, NOVA SCOTIA	H. 25 ″	W. 30 ″
VENCE	H. 18 ″	W. 24 ″

GOLDTHWAITE, ANNE

NEGRESS	H. 26 ″	W. 21 ″

Illustrated on page 146

STREET SCENE	H. 29 ″	W. 24 ″

GOTTLIEB, HARRY

FLOWERS	H. 24 ″	W. 20 ″
NUDE	H. 40 ″	W. 60 ″
PORTRAIT OF A GIRL	H. 40 ″	W. 30 ″
STILL LIFE	H. 16 ″	W. 20 ″
THE FARM IN WINTER	H. 26 ″	W. 36 ″
THE RED TABLE CLOTH	H. 44 ″	W. 35 ″
TRUCK FARMS	H. 26 ″	W. 30 ″
WINTER AT THE MAVERICK	H. 24 ″	W. 30 ″

Illustrated on page 181

WINTER SCENE	H. 20 ″	W. 24 ″

GRAHAM, JOHN D.

HEAD OF A WOMAN	H. 22 ″	W. 18 ″

Illustrated on page 172

HALPERT, SAMUEL

FRUIT	H. 24 ″	W. 20 ″
NOTRE DAME, PARIS	H. 18 ″	W. 22 ″

Illustrated on page 138

STILL LIFE	*Circular frame, diameter 30″*

HARTL, LEON

BOUQUET CELESTE	H. 22 ″	W. 18 ″
DAISIES AND RED TABLE SCARF	H. 60 ″	W. 30 ″
PORTRAIT DE LA PALETTE	H. 13 ″	W. 10½″

Illustrated on page 182

PRIMROSES	H. 32 ″	W. 22 ″
RAYON DE SOLEIL	H. 22 ″	W. 18 ″
SPRING BOUQUET	H. 22 ″	W. 18 ″

HARTLEY, MARSDEN

KINSMAN FALLS — H. 29 ″ W. 17 ″

Illustrated on page 139

HARTMAN, BERTRAM

MARK ISLAND — H. 20 ″ W. 30 ″

HENRI, ROBERT

STORM TIDE — H. 26 ″ W. 32 ″

Illustrated on page 129

LAUGHING CHILD — H. 24 ″ W. 20 ″

ROLLING SEA — H. 8 ″ W. 9¾″

HERING, HARRY

CLEAR AND COLD — H. 33 ″ W. 38 ″

Illustrated on page 184

IDLER — H. 33 ″ W. 38 ″

HOPPER, EDWARD

EARLY SUNDAY MORNING — H. 35 ″ W. 60 ″

Illustrated on page 167

HOWLAND, ISABELLA

LANDSCAPE — H. 10½″ W. 13½″

PASTURE — H. 22 ″ W. 18 ″

RODEO — H. 20 ″ W. 25 ″

Illustrated on page 156

JOHNSON, EASTMAN

WILLIAM K. VANDERBILT — H. 36 ″ W. 30 ″

Illustrated on page 106

KANTOR, MORRIS

LAUREL — H. 30 ″ W. 25 ″

NUDE — H. 33 ″ W. 28 ″

Illustrated on page 172

KARFIOL, BERNARD

BOYS AND PONIES — H. 36 ″ W. 27 ″

HILDA — H. 35 ″ W. 55 ″

Illustrated on page 173

KENT, ROCKWELL

LANDSCAPE — H. 30 ″ W. 38 ″

PUFFIN ROCK, IRELAND — H. 24 ″ W. 30 ″

SHADOWS OF EVENING — H. 34 ″ W. 44 ″

Illustrated on page 149

THE TRAPPER — H. 34 ″ W. 44 ″

KLITGAARD, GEORGINA

LUTHER'S FARM — H. 32 ″ W. 40 ″

Illustrated on page 140

KLITGAARD, KAJ

MAP OF GREENWICH VILLAGE

(Tempera on panel) — H. 54 ″ W. 76 ″

KOPMAN, BENJAMIN D.

OLD MAN — H. 30 ″ W. 26 ″

PORTRAIT OF A MAN — H. 12 ″ W. 10 ″

Illustrated on page 114

KROLL, LEON

ANNE	H. 18 ″	W. 15 ″
NUDE (BABETTE)	H. 48 ″	W. 36 ″

Illustrated on page 137

KUEHNE, MAX

CAPE SAN VICENTE	H. 25 ″	W. 30 ″
DIAMOND HILL	H. 31 ″	W. 36 ″
FLOWERS AND AUTUMN LEAVES	H. 31 ″	W. 36 ″
MAIN STREET, GLOUCESTER	H. 24 ″	W. 30 ″

Illustrated on page 147

MALLORCA ISLAND	H. 34 ″	W. 40 ″
WHITE ROSES	H. 20 ″	W. 24 ″

KUNIYOSHI, YASUO

BANANAS AND PLUMS	H. 20 ″	W. 15 ″
LANDSCAPE	H. 20 ″	W. 30 ″

Illustrated on page 179

THE TWIST LOAF	H. 30 ″	W. 42 ″

LA FARGE, JOHN

IDYLL	H. 30 ″	W. 25 ″

Illustrated on page 103

SAINT JOHN	H. 97½″	W. 30¾″
THE VIRGIN MARY	H. 97½″	W. 30¾″

LAHEY, RICHARD

HEAD OF JOAN	H. 24 ″	W. 20 ″

Illustrated on page 128

LAUFMAN, SIDNEY

LANDSCAPE — H. 25½″ W. 32 ″

Illustrated on page 152

THE ORCHARD — H. 23½″ W. 36 ″

LAWSON, ERNEST

ALONG THE RIVER — H. 19 ″ W. 24 ″

FISHERMEN — H. 25 ″ W. 30 ″

Illustrated on page 131

LANDSCAPE — H. 9 ″ W. 12 ″

SPRING — H. 25 ″ W. 30 ″

WINTER ON THE RIVER — H. 33 ″ W. 40 ″

LAY, CHARLES DOWNING

THE CHINESE CORKTREE — H. 16 ″ W. 20 ″

Illustrated on page 196

LIE, JONAS

DEEP RIVER — H. 34 ″ W. 36 ″

Illustrated on page 120

LOCKWOOD, JOHN WARD

AFTER SPRING RAINS — H. 18 ″ W. 24 ″

Illustrated on page 140

LUCE, MOLLY

THE ZOO — H. 15 ″ W. 18 ″

Illustrated on page 200

LUCIONI, LUIGI

JO — H. 20 ″ W. 18 ″

Illustrated on page 150

LUDINS, EUGENE

LANDSCAPE — H. 30¼″ W. 33 ″

Illustrated on page 200

LUKS, GEORGE

MRS. GAMLEY — H. 66 ″ W. 48 ″

Illustrated on page 155

ROSIE — H. 32½″ W. 27½″

WOMAN WITH GOOSE — H. 20 ″ W. 16 ″

McFEE, HENRY LEE

CROW WITH PEACHES — H. 30 ″ W. 24 ″

Illustrated on page 191

RED FIELDS IN VIRGINIA — H. 24 ″ W. 30 ″

MANGRAVITE, PEPPINO

AMERICAN STILL LIFE — H. 18 ″ W. 22 ″

Illustrated on page 180

MARSH, REGINALD

ALEXANDER BROOK — H. 24 ″ W. 20 ″

SELF PORTRAIT — H. 24 ″ W. 20 ″

WHY NOT USE THE "L"? — H. 36 ″ W. 48 ″

(Tempera glazed with oil on panel)

Illustrated on page 177

MATTSON, HENRY

FLOWERS	H. 30 ″	W. 24 ″
LANDSCAPE	H. 16 ″	W. 20 ″
PORTRAIT OF JIMMY REILLY	H. 16 ″	W. 12 ″
SELF PORTRAIT	H. 18 ″	W. 12 ″

Illustrated on page 126

WATERFALL	H. 43 ″	W. 53 ″

MATULKA, JAN

ARRANGEMENT WITH PHONOGRAPH	H. 30 ″	W. 40 ″

Illustrated on page 180

STILL LIFE WITH LILIES	H. 30 ″	W. 25 ″

MAURER, ALFRED

FLOWERS	H. 21½″	W. 18 ″

Illustrated on page 132

MILLER, KENNETH HAYES

GIRL IN PINK HAT	H. 14 ″	W. 10 ″
RIVER EDGE	H. 24 ″	W. 30 ″
SHOPPER	H. 41 ″	W. 33 ″

Illustrated on page 143

MORE, HERMON

FACTORIES—ATHENS, N. Y.	H. 22 ″	W. 30 ″
FLOWERS	H. 24 ″	W. 20 ″
LANDSCAPE	H. 30 ″	W. 40 ″
LANDSCAPE—ROCKS AND TREES	H. 24 ″	W. 30 ″

Illustrated on page 124

STILL LIFE	H. 16 ″	W. 20 ″

MORGAN, HERBERT

ARMISTICE DAY, PLACE DE LA MAIRIE — H. 36 ″ W. 36 ″

Illustrated on page 130

MORRISON, DAVID H.

CROSS RIVER — H. 24 ″ W. 30 ″

Illustrated on page 196

MYERS, JEROME

STREET SCENE — H. 20 ″ W. 24 ″

SUMMER NIGHT, EAST SIDE PARK — H. 25 ″ W. 30 ″

Illustrated on page 116

O'KEEFE, GEORGIA

SKUNK CABBAGE — H. 14¾″ W. 12¾″

Illustrated on page 174

PERKINS, HARLEY

STILL LIFE — H. 20 ″ W. 24 ″

Illustrated on page 118

PICKEN, GEORGE

AMERICAN FRONT, 1918 — H. 10 ″ W. 28 ″

Illustrated on page 158

POLLET, JOSEPH

BRN'S BOUN-POLES — H. 40 ″ W. 30 ″

DUTCHESS COUNTY ROAD — H. 40 ″ W. 50 ″

FALLKILL FARM — H. 40 ″ W. 50 ″

POLLET, JOSEPH (Continued)

GOLDENGLOW — H. 24″ W. 30″

LANDSCAPE — H. 16″ W. 20″

MIDSUMMER — H. 50″ W. 60″

NEIGHBOR GREEN — H. 40″ W. 50″

Illustrated on page 188

RED BARN WAGON-HOUSE — H. 20″ W. 24″

SELF PORTRAIT — H. 24″ W. 20″

PRENDERGAST, MAURICE

PROMENADE, GLOUCESTER — H. 26″ W. 31″

Illustrated on page 113

THE COVE — H. 28″ W. 40″

QUANCHI, L. WILLIAM

BACK YARDS — H. 16″ W. 20″

Illustrated on page 118

REDFIELD, EDWARD

LANDSCAPE — H. 26″ W. 32″

Illustrated on page 116

REID, ROBERT

LADY IN LAVENDER — H. 30″ W. 25″

Illustrated on page 110

RIBAK, LOUIS

LANDSCAPE — H. 20″ W. 28″

SELF PORTRAIT — H. 18″ W. 11″

Illustrated on page 166

SELF PORTRAIT WITH HAT — H. 22″ W. 16″

ROBINSON, THEODORE

HALT ON THE ROAD — H. 28 ″ W. 40 ″

Illustrated on page 111

LANDSCAPE — H. 15 ″ W. 24 ″

ROHLAND, PAUL

BOUQUET OF POPPIES — H. 20 ″ W. 16 ″

GIRL'S HEAD — H. 22 ″ W. 18 ″

IN THE GARDEN — H. 29 ″ W. 22 ″

PEONIES — H. 30 ″ W. 24 ″

SAN JUAN, PORTO RICO — H. 22 ″ W. 29 ″

Illustrated on page 198

ROSEN, CHARLES

OLD FERRY SLIP — H. 24 ″ W. 30 ″

Illustrated on page 171

RYDER, ALBERT P.

MOONLIGHT — H. 18 ″ W. 21½″

Illustrated on page 102

SCHMIDT, KATHERINE

BESIDE THE CARPET COUCH — H. 30 ″ W. 36 ″

HEAD OF A GIRL — H. 24 ″ W. 20 ″

LAUREL AND THE PINK FLOWER — H. 30 ″ W. 24 ″

Illustrated on page 128

REGINALD MARSH — H. 24 ″ W. 20 ″

ROSE — H. 32 ″ W. 23½″

SELF PORTRAIT — H. 20 ″ W. 16 ″

THE FACTORY — H. 25 ″ W. 30 ″

THE WHITE FACTORY — H. 24 ″ W. 30 ″

SCHNAKENBERG, H. E.

AIR PLANTS, PORTO RICO — H. 30 ″ W. 36 ″

FLOWERS — H. 16 ″ W. 20 ″

PLUMS — H. 16 ″ W. 20 ″

SHELL AND LEMONS — H. 20 ″ W. 24 ″

STILL LIFE — H. 20 ″ W. 16 ″

Illustrated on page 197

SCHWARCZ, DOROTHEA R.

THE LIGHT HOUSE — H. 30 ″ W. 30 ″

Illustrated on page 130

SHEELER, CHARLES

INTERIOR — H. 33 ″ W. 22 ″

Illustrated on page 193

GERANIUM — H. 32 ″ W. 26 ″

SPRING INTERIOR — H. 30 ″ W. 25 ″

SHINN, EVERETT

REVUE — H. 18 ″ W. 24 ″

Illustrated on page 107

THEATRE — H. 14 ″ W. 18 ″

SIMKHOVITCH, SIMKA

MERRY-GO ROUND — H. 25 ″ W. 30 ″

Illustrated on page 190

SLOAN, JOHN

PORTRAIT — H. 24 ″ W. 20 ″

SEA COAST, GLOUCESTER, MASS. — H. 20 ″ W. 24 ″

SPRING RAIN — H. 20 ″ W. 26 ″

Illustrated on page 135

SMITH, JUDSON

ALONG THE HUDSON — H. 48 ″ W. 60 ″

Illustrated on page 175

SOYER, ISAAC

GIRL EMBROIDERING — H. 25 ″ W. 21 ″

Illustrated on page 134

SOYER, RAPHAEL

DANCING DRESS — H. 26 ″ W. 24 ″

LANDSCAPE WITH BOATS — H. 20 ″ W. 26 ″

NEW YORK STREET SCENE — H. 20 ″ W. 24 ″

SEATED GIRL — H. 24 ″ W. 20 ″

Illustrated on page 162

SUSAN — H. 30 ″ W. 22 ″

SPEICHER, EUGENE

GIRL'S HEAD — H. 20 ″ W. 16 ″

LANDSCAPE, THE PLOWED FIELD — H. 16 ″ W. 20 ″

PORTRAIT OF A GIRL — H. 18 ″ W. 16 ″

PORTRAIT OF FIRA BARCHAK — H. 64 ″ W. 42 ″

Illustrated on page 141

SPRING BOUQUET — H. 20 ″ W. 15 ″

SPENCER, NILES

BEDSIDE TABLE — H. 24 ″ W. 18 ″

DOWN THE HILL — H. 16 ″ W. 20 ″

SEVENTH AVENUE — H. 30 ″ W. 36 ″

THE GREEN TABLE — H. 50 ″ W. 40 ″

Illustrated on page 185

THE RED TABLE — H. 22 ″ W. 35 ″

STERNE, MAURICE

MOTHER AND CHILD — H. 24½″ W. 18 ″

Illustrated on page 157

TARBELL, EDMUND

RACE HORSE — H. 24 ″ W. 25 ″

Illustrated on page 107

TRICCA, RUDOLPH F.

GROUP OF HOUSES — H. 12¾″ W. 14 ″

Illustrated on page 190

TUCKER, ALLEN

BAKER'S ISLAND — H. 25 ″ W. 31 ″

LANDSCAPE — H. 24 ″ W. 30 ″

THE ORANGE DRESS — H. 72 ″ W. 25 ″

Illustrated on page 153

TWACHTMAN, JOHN H.

LANDSCAPE — H. 31 ″ W. 45 ″

Illustrated on page 109

WATERFALL IN YELLOWSTONE — H. 25 ″ W. 16 ″

VARIAN, DOROTHY

FRUIT — H. 26 ″ W. 32 ″

PLANTS AND ARTICHOKES — H. 20 ″ W. 22 ″

Illustrated on page 194

WALKOWITZ, A.

WINTER — H. 16 ″ W. 20 ″

Illustrated on page 142

WATKINS, FRANKLIN C.

THE CRUCIFIXION — H. 10 ″ W. 7 ″

Illustrated on page 132

WATROUS, H. W.

A DRAWN GAME — H. 17 ″ W. 21½″

Illustrated on page 102

WATSON, NAN

ANEMONES — H. 14 ″ W. 12 ″

FLOWERS AND FRUIT — H. 10 ″ W. 12 ″

FRUIT IN BLUE JAR — H. 18 ″ W. 18 ″

Illustrated on page 119

FRUIT IN RED BOWL — H. 18 ″ W. 30 ″

GRAPES, PLUMS AND ROSES — H. 13 ″ W. 16 ″

LILIES — H. 18 ″ W. 12 ″

PORTRAIT — H. 18 ″ W. 14 ″

YELLOW ROSE WITH FRUIT — H. 18 ″ W. 22 ″

WEBER, MAX

CHINESE RESTAURANT — H. 40 ″ W. 48 ″

Illustrated on page 163

WILENCHICK, CLEMENT

RIVERSIDE APARTMENT — H. 17 ″ W. 13 ″

Illustrated on page 148

WYANT, ALEXANDER

LANDSCAPE — H. 14 ″ W. 9 ″

Illustrated on page 106

YARROW, WILLIAM

VILLEFRANCHE — H. 21 1/2″ W. 25 1/2″

ZORACH, MARGUERITE

HAND WITH FERN — H. 19 ″ W. 15 ″

MAINE SHERIFF — H. 20 ″ W. 30 ″

Illustrated on page 142

STAINED GLASS

WHITE, FRANCIS

WINDOW, TWO PANELS: "PAINTING," "SCULPTURE"

WATERCOLORS, GOUACHES, PASTELS,

COLOR MONOTYPES

AND OIL STUDIES ON PAPER

WATERCOLORS, GOUACHES, PASTELS, COLOR MONOTYPES AND OIL STUDIES ON PAPER

BEAL, GIFFORD

FISHERMEN WITH NETS	*Watercolor*	H. 14 5/8″	W. 21 1/2″

BENTON, THOMAS H.

CITY BUILDING; STUDY FOR MURAL AT THE NEW SCHOOL FOR SOCIAL RESEARCH	*Tempera*	H. 13 ″	W. 17 ″
THE SOUTH RICE THRESHING; STUDY FOR MURAL AT THE NEW SCHOOL FOR SOCIAL RESEARCH	*Oil color on paper*	H. 13 1/4″	W. 16 1/2″

BIDDLE, GEORGE

FLOWERS	*Watercolor.* 1930	H. 20 1/2″	W. 15 ″

Illustrated on page 102

BLANCH, ARNOLD

LANDSCAPE WITH CHURCH	*Watercolor.* 1926	H. 9 3/4″	W. 13 3/4″
THROUGH THE WINDOW	*Watercolor.* 1926	H. 13 ″	W. 13 1/4″
THE WITTENBERG VALLEY	*Watercolor.* 1926	H. 9 3/4″	W. 15 3/4″

BLANCH, LUCILE

CIRCUS ANGELS	*Wax crayon with pen and ink*	H. 12 1/4″	W. 14 1/4″
CLOWNS	*Wax crayon with pen and ink*	H. 12 ″	W. 17 3/8″
DWARFS	*Wax crayon with pen and ink*	H. 14 1/2″	W. 10 3/4″
EQUESTRIENNE	*Wax crayon with pen and ink*	H. 14 5/8″	W. 19 ″

BLANCH, LUCILE (Continued)

FREAKS	*Wax crayon with pen and ink*	H. 15¼″	W. 20 ″
LADY WITH MONKEYS	*Wax crayon with pen and ink*	H. 14⅜″	W. 12⅞″
SIDE SHOW	*Wax crayon with pen and ink*	H. 14¼″	W. 18 ″
SNAKE CHARMER	*Wax crayon with pen and ink*	H. 14⅞″	W. 11 ″
STRONG MAN	*Wax crayon with pen and ink*	H. 17⅝″	W. 13⅛″
TIGHT ROPE WALKER	*Wax crayon with pen and ink*	H. 17⅝″	W. 15½″
TRAINED SEALS	*Wax crayon with pen and ink*	H. 12⅛″	W. 13 ″
TUMBLERS	*Wax crayon with pen and ink*	H. 15 ″	W. 19⅜″
TWO RIDERS ON A WHITE HORSE	*Wax crayon with pen and ink*	H. 17⅜″	W. 13 ″

BURCHFIELD, CHARLES E.

BEGINNING OF A SNOW STORM	*Gouache*	H. 17½″	W. 24½″
NOONTIDE IN LATE MAY	*Gouache.* 1917	H. 21⅞″	W. 17⅞″
TALL WHITE SUN	*Watercolor. July* 22, 1917	H. 21⅞″	W. 17⅞″
SEPTEMBER ELMS	*Watercolor*	H. 24 ″	W. 33 ″

BURLIN, PAUL

COW	*Oil color on tan paper*	H. 14¾″	W. 13½″
NEGRESS	*Gouache*	H. 22¼″	W. 16 ″

COLEMAN, GLENN O.

GREENWICH VILLAGE VISTA	*Gouache*	H. 16½″	W. 12 ″

CURRY, JOHN STEUART

GALLOPING HORSES	*Watercolor.* 1930	H. 14 ″	W. 20 ″

CUTLER, CARL GORDON

ROUND HILL	*Watercolor*	H. 16⅞″	W. 24½″

Illustrated on page 202

DAGOSTINO, JOHN

CALLA LILIES	*Watercolor.* 1930	H. 16½″	W. 11½″
	Illustrated on page 112		
LANDSCAPE—NO. 1	*Watercolor*	H. 22 ″	W. 30½″
LANDSCAPE—NO. 2	*Watercolor*	H. 22 ″	W. 30½″

DASBURG, ANDREW

SPRING LANDSCAPE	*Watercolor*	H. 12⅜″	W. 15½″

DAVEY, RANDALL

THE CANYON	*Watercolor*	H. 6 ″	W. 7¾″
COCK FIGHT	*Watercolor with pen and ink*	H. 6¾″	W. 9⅜″
THE COCKFIGHTER, CUBA	*Watercolor.* 1917	H. 9¾″	W. 6⅞″
HARBOR	*Watercolor with pen and ink.* 1918	H. 9¼″	W. 11⅝″
STREET SCENE	*Watercolor with pen and ink.* 1917	H. 6¾″	W. 9⅜″

DAVIS, STUART

BOAT LANDING	*Gouache.* 1926	H. 13⅞″	W. 17⅛″
MYOPIC VISTA	*Gouache.* 1925	H. 15 ″	W. 17⅝″
NEW ENGLAND STREET	*Gouache*	H. 8¾″	W. 11⅜″

DICKINSON, PRESTON

HAARLEM RIVER	*Pastel with india ink*	H. 14⅝″	W. 21⅛″
STILL LIFE WITH PALM	*Pastel.* 1928	H. 23¾″	W. 18 ″

DRIGGS, ELSIE

LEAVES	*Pastel*	H. 12⅞″	W. 8⅝″

FABER, ARTHUR W.

PLAYING CHILDREN	*Wax crayon*	H. 5½″	W. 7¼″

FIENE, ERNEST

POPPIES IN WHITE VASE	*Gouache.* 1928	H. 18½″	W. 12 ″
ROSES IN BLUE VASE	*Gouache.* 1928	H. 18½″	W. 12⅜″
THE WHITE HORSE	*Watercolor.* 1925	H. 14⅝″	W. 21½″

FREE, KARL

BENGAL TIGER	*Watercolor.* 1926	H. 10¾″	W. 14 ″
ENTRY OF THE WHITE HORSE	*Watercolor.* 1928	H. 10½″	W. 15⅜″
EQUESTRIENNE	*Watercolor.* 1928	H. 11¼″	W. 15¼″
PLOUGHMAN	*Watercolor.* 1925	H. 9½″	W. 8½″
STUDY OF A TREE	*Watercolor.* 1928	H. 14⅝″	W. 20 ″

GANSO, EMIL

CIRCUS TENTS	*Gouache on grey paper.* 1929	H. 9¼″	W. 12½″
GIRL IN BROWN DRESS	*Gouache.* 1928	H. 13 ″	W. 17 ″
TREES ON THE MARNE	*Gouache*	H. 17⅜″	W. 13½″

GAY, WALTER

INTERIOR	*Watercolor on tan paper*	H. 21½″	W. 17¼″

Illustrated on page 104

GERSHOY, EUGENIE

FISHING BOATS AT GLOUCESTER	*Pastel.* 1929	H. 15¾″	W. 13 ″

Illustrated on page 168

GOTTLIEB, HARRY

ENGLISH COUNTRYSIDE	*Watercolor*	H. 13 ″	W. 19 ″
FARM IN WINTER	*Pastel*	H. 18¾″	W. 23¾″

GROPPER, WILLIAM

PRAYING FIGURE — *Color Monotype.* 1924 — H. 12 " W. 9 "

Illustrated on page 161

HALE, GARDNER

BIRCH WOOD — *Watercolor.* 1930 — H. 19 " W. 15½"

LANDSCAPE — *Watercolor.* 1930 — H. 13¾" W. 19⅜"

Illustrated on page 203

HALPERT, SAMUEL

PLATE OF FRUITS — *Watercolor* — H. 8⅝" W. 11½"

HARTMAN, BERTRAM

SAIL BOAT — *Watercolor* — H. 14¾" W. 22⅛"

TELEPHONE BUILDING — *Watercolor* — H. 23 " W. 15¼"

Illustrated on page 168

HENRY, EVERETT

CARRIAGE — *Watercolor* — H. 18¾" W. 25¾"

Illustrated on page 192

HIRSCH, STEFAN

NEW HAVEN — *Watercolor* — H. 13⅞" W. 19⅞"

Illustrated on page 186

HORTER, EARL

SEASCAPE — *Watercolor* — H. 12½" W. 17 "

Illustrated on page 192

KANTOR, MORRIS

NUDE	*Gouache*	H. 12½″	W. 17⅝″

KENT, ROCKWELL

SHEPHERDESS	*Watercolor.* 1927	H. 9¾″	W. 13⅝″

KLITGAARD, GEORGINA

BOUQUET	*Watercolor*	H. 25½″	W. 19 ″
DAHLIAS IN VASE	*Watercolor*	H. 19¾″	W. 13¾″
FOXGLOVE AND LARKSPUR IN VASE	*Watercolor*	H. 27 ″	W. 19¾″
ICE HOUSE, NANTUCKET	*Watercolor*	H. 14 ″	W. 20 ″
POPPIES IN CARAFE	*Watercolor*	H. 18 ″	W. 11¾″
SAND SHARK	*Watercolor*	H. 14 ″	W. 20 ″

LA FARGE, BANCEL

MOONLIGHT AT SEA, PASSING SQUALL	*Watercolor*	H. 14½″	W. 19 ″

LA FARGE, JOHN

DANCERS AND MUSICIANS	*Watercolor*	H. 7⅞″	W. 11⅛″
DANCING NATIVES	*Watercolor*	H. 8⅛″	W. 11 ″
FROM JONI MANDRAIWIVI'S HOUSE, FIJI	*Watercolor*	H. 10¼″	W. 8¼″

LAHEY, RICHARD

BOOKS WITH COMPOTE OF FRUIT	*Watercolor*	H. 14½″	W. 19½″
FRUIT AND WHITE PITCHER	*Watercolor*	H. 10¾″	W. 15 ″
THE INLET AT YORK	*Watercolor*	H. 13½″	W. 19½″

LOCKWOOD, JOHN WARD

CHRYSANTHEMUMS	*Watercolor*	H. 13 ″	W. 14⅜″
PLAZA—GREY DAY	*Watercolor*	H. 13½″	W. 19¼″

LOCKWOOD, JOHN WARD (Continued)

SUNFLOWER FIELDS	*Watercolor*	H. 13 3/4″	W. 18 3/4″
WINTER IN LLANO VALLEY	*Watercolor*	H. 13 3/4″	W. 20 ″

LUKS, GEORGE

PLUCKING CHICKENS	*Watercolor.* 1915	H. 20 ″	W. 13 3/4″
PORTRAIT STUDY	*Gouache.* 1920	H. 20 ″	W. 19 ″

MARSH, REGINALD

LOCOMOTIVE NO. 1	*Watercolor.* 1929	H. 14 ″	W. 20 ″
LOCOMOTIVE NO. 2	*Watercolor.* 1928	H. 13 1/4″	W. 19 1/2″
SAND DUNE	*Watercolor.* 1930	H. 13 5/8″	W. 19 1/2″
VIEW OF NEW YORK	*Watercolor.* 1929	H. 14 ″	W. 20 ″

MOFFET, ROSS

FISHERWOMEN	*Watercolor*	H. 13 7/8″	W. 18 1/8″

Illustrated on page 204

MURPHY, M. LOIS

BERNHAM'S BARN	*Watercolor.* 1927	H. 14 1/4″	W. 21 ″

Illustrated on page 203

MYERS, JEROME

FIRST AVENUE CORNER	*Watercolor with conté crayon*	H. 7 3/4″	W. 10 ″

NICOLAÏDES, KIMON

TWO HEADS	*Drawing in colored inks*	H. 7 7/8″	W. 6 3/4″

Illustrated on page 176

PERKINS, HARLEY

MEXICAN MAGUEY PLANTS	*Mexico*, 1926. *Watercolor*	H. 14 5/8″	W. 21 5/8″

POLLET, JOSEPH

LANDSCAPE WITH STONE WALL	*Watercolor*	H. 10 ″	W. 12⅞″

PRENDERGAST, MAURICE

BATHING BEACH	*Watercolor*	H. 13⅝″	W. 19⅜″

RIBAK, LOUIS

LANDSCAPE	*Watercolor*	H. 9⅞″	W. 18½″

ROBINSON, BOARDMAN

THE CLUB			
	Oil color on paper with lithograph crayon. 1917	H. 13 ″	W. 17⅝″

Illustrated on page 165

ROHLAND, CAROLINE SPEARE

AT THE THEATRE	*Pastel*	H. 16 ″	W. 18½″
LUNCHEON	*Pastel*	H. 16 ″	W. 21 ″

Illustrated on page 204

ROHLAND, PAUL

COTTAGE	*Watercolor.* 1931	H. 17 ″	W. 23 ″
DAHLIAS	*Watercolor.* 1929	H. 14¼″	W. 18¾″
DANCER IN BALLET SKIRT	*Pastel*	H. 19¼″	W. 13½″
HOUSE AMONG TREES	*Watercolor.* 1931	H. 20 ″	W. 26 ″
HUT AMONG PALMS NO. 1	*Watercolor*	H. 12½″	W. 16½″
HUT AMONG PALMS NO. 2	*Watercolor*	H. 15¾″	W. 21 ″
HUT AMONG PALMS NO. 3	*Watercolor*	H. 15½″	W. 20½″
HUT IN THE TROPICS	*Watercolor over lithograph*	H. 11⅞″	W. 15¾″
HUT IN WOODS	*Watercolor*	H. 15⅝″	W. 20¼″

ROHLAND, PAUL (Continued)

HUTS AND NATIVES AMONG PALMS	*Watercolor*	H. 15½″	W. 20½″
NEGRO	*Watercolor.* 1931	H. 19¾″	W. 20 ″
NUDE—BACK VIEW	*Pastel*	H. 24⅜″	W. 18½″
STREET IN OLD TOWN	*Watercolor with pen and ink*	H. 13½″	W. 16¾″
TREES	*Watercolor*	H. 13¼″	W. 16¾″
TROPICAL GARDEN	*Watercolor.* 1931	H. 20 ″	W. 26 ″
VILLAGE STREET	*Color Monotype*	H. 11¼″	W. 15¾″

SANGER, WILLIAM

COAST LINE, EASTPORT, MAINE	*Watercolor.* 1926	H. 15¾″	W. 19¾″

Illustrated on page 202

THE WRECK	*Watercolor*	H. 15 ″	W. 19¼″

SCHNAKENBERG, HENRY E.

ASPIDISTRA	*Watercolor*	H. 19⅝″	W. 13⅝″
FOREST CARPET	*Watercolor*	H. 11½″	W. 15⅜″
LANDSCAPE WITH MOUNTAIN	*Watercolor*	H. 13⅝″	W. 19⅝″
SS. SAN LORENZO	*Watercolor*	H. 13½″	W. 19½″
TURTLE	*Watercolor. June,* 1928	H. 11¾″	W. 12 ″

SHEELER, CHARLES

BUCKS COUNTY BARN	*Watercolor with pencil.* 1923	H. 19½″	W. 26 ″
GLOXINIA	*Pastel.* 1923	H. 23¼″	W. 19¼″
VERMONT LANDSCAPE	*Gouache and Pastel*	H. 9⅝″	W. 7½″

STELLA, JOSEPH

BLOSSOMS	*Wax crayon*	H. 13½″	W. 10 ″
NATIVITY	*Pastel*	H. 36 ″	W. 18 ″

Illustrated on page 159

STILL LIFE—FRUITS	*Gouache*	H. 21 ″	W. 29 ″

TUCKER, ALLEN

HOUSE ON HILL	*Pastel on grey paper.* 1917	H. 6¾″	W. 9½″
MARCH MISTS	*Watercolor.* 1925	H. 14¾″	W. 21 ″
RAIN	*Watercolor*	H. 13¾″	W. 9¾″
SPRING TREES	*Watercolor*	H. 13½″	W. 19½″

WEBER, MAX

GOSSIP	*Gouache.* 1930	H. 4¼″	W. 6⅞″
LISTENING	*Gouache.* 1930	H. 5¾″	W. 4⅛″
THE ORIENTAL DIVAN	*Gouache.* 1930	H. 4¼″	W. 6 ″
THE RED CAP	*Gouache.* 1930	H. 4¼″	W. 5 ″

WEIR, JULIAN ALDEN

LANDSCAPE WITH TREES	*Watercolor*	H. 8⅝″	W. 13½″

Illustrated on page 104

WILTZ, ARNOLD

ROAD TO A VILLAGE	*Watercolor. May* 10, 1929	H. 13 ″	W. 19½″

Illustrated on page 186

YARROW, WILLIAM

TILE-ROOFED HOUSES	*Watercolor*	H. 14⅜″	W. 19 ″
TREES AND BARN	*Watercolor*	H. 16¼″	W. 19½″

Illustrated on page 160

ZORACH, MARGUERITE

FAN DESIGN	*Watercolor on silk*	H. 8½″	W. 16¾″

DRAWINGS

DRAWINGS

BACON, PEGGY

BLESSED DAMOZEL	*Pencil*	H. 18 ″	W. 14 3/8″
	Illustrated on page 176		
MOTHER WITH CHILD	*Pencil*	H. 15 3/4″	W. 9 ″
VIGNETTE	*Pen*	H. 5 3/8″	W. 4 7/8″
WILD GARDEN	*Pencil*	H. 21 1/4″	W. 16 1/4″

BEAUX, CECILIA

PORTRAIT OF KUBELIK	*Charcoal on tan paper*	H. 18 ″	W. 14 ″

BENTON, THOMAS H.

BLAST FURNACE—STUDY NO. 1	*Pen and sepia wash*	H. 13 1/2″	W. 10 ″
BLAST FURNACE—STUDY NO. 2	*Pen and sepia wash*	H. 13 1/2″	W. 9 1/2″
COALING STATION	*Pen and umber wash*	H. 11 3/4″	W. 8 3/4″
DANCER	*Pencil, red and black crayon*	H. 20 ″	W. 11 3/4″
DOCK SCENE	*Pen and wash*	H. 10 1/4″	W. 14 3/4″
LOGGERS—STUDY NO. 1	*Pen and umber wash*	H. 11 3/4″	W. 8 3/4″
LOGGERS—STUDY NO. 2	*Pen and umber wash*	H. 8 3/4″	W. 11 3/4″
LOGGING TRAIN	*Pen and wash*	H. 8 3/4″	W. 11 3/4″
PORTRAIT OF A BOY	*Pencil, blue and red crayon*	H. 10 ″	W. 8 ″
PORTRAIT OF A COWBOY	*Pencil, pen and sepia wash*	H. 11 3/4″	W. 8 3/4″
PORTRAIT OF J. T. MORTON	*Pen and sepia wash*	H. 11 3/4″	W. 8 3/4″

BIANCO, PAMELA

TULIPS	*India ink with brush*	H. 15 3/4″	W. 11 1/8″
IVY BERRIES	*India ink with brush*	H. 8 3/4″	W. 10 3/8″
	Illustrated on page 210		

BOUCHÉ, LOUIS

GIRL ARRANGING HER HAIR	*Pencil.* 1921	H. 11 ″	W. 8 ″
GIRL IN CHEMISE	*Pencil.* 1919	H. 9½″	W. 7¼″

BROOK, ALEXANDER

NUDE	*Pencil*	H. 15⅝″	W. 11¾″

BURKHARD, HENRI

FLOWERS IN GLASS VASE	*Sanguine on tan paper*	H. 21½″	W. 15 ″
STILL LIFE WITH FRUIT	*Black sanguine and white chalk*	H. 21 ″	W. 14¾″

BURLIN, PAUL

DRAPED FIGURE	*Pencil*	H. 22 ″	W. 17 ″
FIGURE SKETCH	*Pen and pastel*	H. 13 ″	W. 8⅜″
HORSES	*Pencil.* 1918	H. 9 ″	W. 11¼″
NUDE	*Pen, pencil and color*	H. 13½″	W. 8 ″
NUDE STUDY	*Pen*	H. 14 ″	W. 9 ″
PORTRAIT HEAD	*Pencil*	H. 22 ″	W. 17 ″

CAMPBELL, BLENDON

CHARTRES	*Lithograph crayon.* 1926	H. 9½″	W. 13⅞″
COURTYARD	*Monotype in umber. Paris,* 1927	H. 12¾″	W. 9¼″
THE LITTLE BRIDGE OF SIGHS	*Charcoal*	H. 24 ″	W. 18 ″
PARIS	*Monotype in umber.* 1928	H. 12¾″	W. 9⅞″

Illustrated on page 164

DASBURG, ANDREW

LANDSCAPE	*Pencil.* 1920	H. 12½″	W. 14 ″

DAVEY, RANDALL

THE COCK FIGHT	*Pen and wash*	H. 6 ″	W. 7 7/8″
PENITENTES	*Pen and wash*	H. 6 ″	W. 7 3/4″

DAVIDSON, JO

BERLAIN, OCT. 10TH, 1914	*Charcoal*	H. 9 7/8″	W. 7 3/8″

DAVIES, ARTHUR B.

CHILDREN	*Brown chalk*	H. 9 1/2″	W. 6 3/8″
CROUCHING NUDE	*Black and white chalk on brown paper*	H. 17 3/4″	W. 13 ″
GRACES	*Black, green and red chalk on grey paper*	H. 24 7/8″	W. 19 1/4″
KNEELING NUDE	*Black and white chalk on brown paper*	H. 15 1/2″	W. 10 5/8″
LANDSCAPE—VIEW OF A CITY	*Black chalk*	H. 6 3/4″	W. 8 7/8″
MALE NUDE—ACTION STUDY	*Black and white chalk—grey-brown paper*	H. 11 1/4″	W. 14 1/2″
NUDE, ARMS RAISED AND TORSO STUDY	*Black and white chalk on grey paper*	H. 21 3/8″	W. 14 3/8″
NUDE WALKING	*Black and white chalk on grey paper*	H. 21 3/4″	W. 15 ″
RECLINING NUDE	*Black crayon touched with brown*	H. 8 1/2″	W. 12 1/4″

DAVIS, STUART

FLOWER STUDY—COMPOTE	*Brush*	H. 24 1/2″	W. 18 1/2″
FLOWER STUDY—ROSES	*Brush*	H. 24 1/2″	W. 18 1/2″

DEHN, ADOLF

OUT STROLLING	*Pen and brush.* 1927	H. 12 ″	W. 18 1/2″
THE SISTERS	*Pen and brush.* 1927	H. 14 1/8″	W. 18 3/4″

Illustrated on page 205

DONNELLY, THOMAS

LANDSCAPE WITH SETTING SUN	*Lithograph crayon*	H. 11 3/4″	W. 15 5/8″
VASE OF FLOWERS	*Brush on tan paper*	H. 14 ″	W. 9 5/8″

DU BOIS, GUY PÈNE

BUT AREN'T YOU INTERESTED IN MAKING MORE CHRISTIANS?	*Pen and ink.* 1930	H. 10 7/8″	W. 9 ″
CAN YOU ACT . . .?	*Lithograph crayon and wash.* 1914	H. 16 ″	W. 11 7/8″
COME AND MEET MY BROTHER	*Conté crayon.* 1914	H. 13 3/8″	W. 11 3/8″
CONVERSATION	*Pen and colored wash.* 1929	H. 9 5/8″	W. 10 ″
DO YOU THINK IT WILL BE COLD WHEN WE GET THERE?	*Conté crayon and wash.* 1914	H. 13 3/8″	W. 11 3/8″
EUGENICS AGAIN	*Conté crayon.* 1914	H. 13 3/8″	W. 11 5/8″
A FASHION IN STRIPES	*Charcoal and watercolor*	H. 14 1/8″	W. 11 1/2″
FIRST NIGHT—THEATRE GUILD	*Pen.* 1928	H. 11 1/2″	W. 10 5/8″
FIVE GENTLEMEN	*Pencil with black and white wash*	H. 15 5/8″	W. 12 3/8″
GASNES—SEINE ET OISE, FRANCE	*Pen.* 1928	H. 8 7/8″	W. 10 1/2″
GIRL WITH CIGARETTE	*Pen and colored wash.* 1929	H. 13 ″	W. 10 1/2″
HOW LONG HAVE YOU BEEN IN THIS LOLLY-POP BUSINESS?	*Pen.* 1930	H. 12 ″	W. 8 3/4″
THE LAW	*Lithograph crayon*	H. 12 1/8″	W. 15 1/2″
MAN AND GIRL	*Pen, crayon and wash*	H. 15 ″	W. 12 3/8″
PORTRAIT OF JO DAVIDSON	*Charcoal with color*	H. 22 ″	W. 17 ″
PROMENADE	*Pencil*	H. 13 3/8″	W. 11 1/2″
TELEPHONE, YOUR HONOR	*Pen*	H. 12 ″	W. 8 3/4″
TRIO	*Pen.* 1928	H. 15 1/2″	W. 10 ″

GANSO, EMIL

NUDE IN CHEMISE, TYING SHOE,	*Black and brown pastel*	H. 19 1/2″	W. 16 ″
NUDE RECLINING, BACK VIEW	*Pen and wash*	H. 19 1/2″	W. 14 ″
NUDE SEATED, BACK VIEW	*Black and brown pastel*	H. 18 ″	W. 12 3/8″

GLACKENS, WILLIAM

THEN THERE WAS A LIVELY LITTLE FIGHT
Wolf pencil and wash H. 10¼″ W. 14½″

GOTTLIEB, HARRY

PORTRAIT *Pen* H. 7⅝″ W. 6⅞″

HARTMAN, ROSELLA

RUBRUM LILIES *Black crayon* H. 17 ″ W. 18½″
Illustrated on page 210
IRIS AND POPPY IN GLASS *Pencil and ink* H. 17¼″ W. 13¼″

KENT, ROCKWELL

BOAT *Brush and india ink* H. 6½″ W. 7¼″
CHILD ON BALCONY *Pen* H. 4½″ W. 4 ″
MAN AND BOY SAWING WOOD *Brush* H. 6¾″ W. 9⅝″
MAN IN HALO, WITH BOY
Brush and india ink. Alaska, 1918 H. 5½″ W. 6⅞″
OLD MAN AMID WAVES *Brush and india ink* H. 6½″ W. 8⅜″
STANDING FIGURE, *Brush and india ink. Vermont,* 1920 H. 8⅜″ W. 4¾″

KUNIYOSHI, YASUO

DAMP PLACE *Pen and wash.* 1923 H. 13¾″ W. 18¾″
LADY SLIPPER *Pen and wash.* 1924 H. 20 ″ W. 13¾″
SEATED NUDE *Pencil* H. 9⅜″ W. 8 ″

MILLER, KENNETH HAYES

TWO NUDES *Pen* H. 9¾″ W. 7¾″

MYERS, JEROME

SELF PORTRAIT	*Charcoal and chalk on grey paper*	H. 14 ″	W. 11¼″
CHILDREN AT PLAY	*Pen and wash*	H. 4⅝″	W. 7¾″

NAKIAN, REUBEN

ANIMAL STUDY NO. 1	*Red chalk*	H. 8¼″	W. 12½″
ANIMAL STUDY NO. 2	*Burnt sienna chalk*	H. 10¼″	W. 17½″
ANIMAL STUDY NO. 3	*Green chalk*	H. 10¼″	W. 17½″
ANIMAL STUDY NO. 4	*Green, dark red and black chalk*	H. 10¼″	W. 17½″
COW AND HEIFER	*Sanguine chalk*	H. 10¼″	W. 17½″

POLLET, JOSEPH

SUDGER'S STOVE	*Pen and wash*	H. 12½″	W. 9½″

PRESSER, JOSEPH

THE BROWN HORSE	*Charcoal and pastel.* 1930	H. 14½″	W. 19½″
	Illustrated on page 205		
THE BLACK HORSE	*Charcoal and pastel*	H. 15 ″	W. 19½″

ROBINSON, BOARDMAN

AMBASSADOR HARVEY—STUDY NO. 1	*Black crayon with color*	H. 19¼″	W. 13⅞″
AMBASSADOR HARVEY—STUDY NO. 2	*Pen*	H. 23¾″	W. 7 ″
DRAPED NUDE	*Pencil with colored washes.* 1923	H. 14 ″	W. 10 ″
PORTRAIT	*Lithograph crayon and ink*	H. 12¼″	W. 8⅝″

RUELLAN, ANDRÉE

BOY IN ARMCHAIR	*Pencil*	H. 16¼″	W. 10 ″
GIRL READING	*Pencil*	H. 16⅜″	W. 10⅛″

SCHMIDT, KATHERINE

MAN SEATED IN ROCKING CHAIR	*Pencil*	H. 12 3/4″	W. 15 1/4″
QUINCE IN BOWL	*Pencil and colored wash.* 1925	H. 9 ″	W. 13 ″

SCHNAKENBERG, HENRY E.

WOOD INTERIOR	*Wash*	H. 11 1/2″	W. 15 1/2″

SHEELER, CHARLES

FLOWERS	*Pencil.* 1920	H. 5 1/2″	W. 4 5/8″
GLADIOLI AND ZINNIAS	*Conté crayon.* 1917	H. 9 7/8″	W. 7 5/8″

SHINN, EVERETT

NUDE, BENDING	*Sanguine on tan paper.* 1907	H. 12 ″	W. 16 ″

SOYER, RAPHAEL

SLEEPING GIRL	*Pencil*	H. 17 ″	W. 14 ″

SPEICHER, EUGENE

NUDE	*Conté crayon*	H. 11 3/4″	W. 8 1/4″
PORTRAIT	*Conté crayon*	H. 10 3/4″	W. 8 3/4″
HEAD OF A GIRL	*Pencil*	H. 13 1/4″	W. 12 ″
BENDING FIGURE	*Pen.* 1921	H. 11 ″	W. 6 ″

STELLA, JOSEPH

PORTRAIT OF LOUIS FISHEMIUS	*Pencil*	H. 28 1/2″	W. 21 1/2″

ZORACH, WILLIAM

PORTRAIT OF HENRY DIEDRICH	*Pencil.* 1920	H. 14 ″	W. 10 1/8″

PRINTS

PRINTS

AUDUBON, JOHN JAMES

"THE BIRDS OF AMERICA; from Original Drawings by John James Audubon, Fellow of the Royal Societies of London and Edinburgh and of the Linnaean and Zoological Societies of London; Member of the Natural History Society of Paris, of the Lyceum of New York, of the Philosophical Society and the Academy of Natural Sciences of Philadelphia, of the Natural History Society of Boston, of Charleston, etc., etc., etc."

Aquatints tinted with watercolor—drawn by J. J. Audubon, engraved by W. H. Lizars, Edinburgh; R. Havell, Sen'r, and R. Havell, Jun'r, London.

PLATE 2—YELLOW BILLED CUCKOO H. 21 1/4" W. 26 3/4"
Coccyzus Carolinensis. Plant Popaw Porceliatriloba
Illustrated on page 212

PLATE 33—YELLOW BIRD OR GOLDFINCH H. 19 1/2" W. 12 1/4"
Carduelis Americana. Plant Cnicus Lanceolatus, Vulgo Common Thistle. 1828

PLATE 34—WORM-EATING WARBLER H. 19 3/8" W. 12 1/4"
Dacnis Vermivora. Plant Phytolacca decandra, Vulgo Poke-berry

PLATE 40—AMERICAN REDSTART H. 19 5/8" W. 12 1/4"
Muscicapa Ruticilla. Plant Vulgo Scrub Elm, Ostrya Virginica

PLATE 52—CHUCK WILL'S WIDOW H. 26 " W. 20 3/4"
Caprimulgus Carolinensis. Plant Bignonia Capreolata. 1829

PLATE 54—RICE BUNTING H. 19 3/8" W. 12 1/4"
Icterus Agripennis. Plant Acer Rubrum

PLATE 83—HOUSE WREN H. 19 1/4" W. 12 1/4"
Troglodytes Edon

PLATE CIII—CANADA WARBLER H. 19 1/2" W. 12 1/4"
Sylvia Pardalina. Big Laurel, Rhododendron Maximum

PLATE CV—RED-BREASTED NUTHATCH H. 19⅜″ W. 12¼″

Litta Canadensis

PLATE CVI—BLACK VULTURE OR CARRION CROW H. 24¼″ W. 37¾″

Cathartes Atratus. American Deer, Cervus Virginianus. 1831

PLATE CVII—FOX-COLOURED SPARROW H. 12¼″ W. 19⅜″

Fringilla Iliaca. 1831

PLATE CIX—SAVANNAH FINCH H. 19⅝″ W. 12⅜″

Fringilla Savanna. Spigelia Marilandia, Phlox aristata. 1831

PLATE CX—HOODED WARBLER H. 19½″ W. 12¼″

Sylvia Mitrata. 1831

PLATE CXV—WOOD PEWEE H. 19⅝″ W. 12¼″

Muscicapa Virens. Swamp Honeysuckle, Azalea biscosa. 1831

PLATE CXVI—FERRUGINOUS THRUSH H. 38 ″ W. 25 ″

Turdus Rufus, Linn. Black-jack Oak, Quercus nigra. Black Snake

PLATE CXVII—MISSISSIPPI KITE H. 25⅞″ W. 20⅞″

Falco Plumbeus, Gmel.

PLATE CXVIII—WARBLING FLYCATCHER H. 19½″ W. 12¼″

Muscicapa Gilva, Vieill. Swamp Magnolia, Magnolia Glauca

PLATE CXIX—YELLOW-THROATED VIREO H. 19⅝″ W. 12⅜″

Vireo Flavifrons Vieill. Swamp Snow-ball, Hydrangea quercifolia

PLATE CXX—PEWITT FLYCATCHER H. 19¾″ W. 12⅜″

Muscicapa Fusca, Gmel. Cotton plant, Gossypium

PLATE CXXI—SNOWY OWL H. 38⅛″ W. 25¼″

Strix Nyctea, Linn.

PLATE CXXII—BLUE GROSBEAK H. 25¾″ W. 20¾″

Fringilla Cerulea, Bonap. Dogwood, Cornus florida

PLATE CXXIV—GREEN BLACK-CAPT FLYCATCHER H. 19¾″ W. 12⅜″

Muscicapa Pusilla, Wils. Snake's head, Chelone glabra

PLATE CXXVI—WHITE-HEADED EAGLE H. 37⅞″ W. 25¼″

Falco Leucocephalus, Linn.

PLATE CXXVII—ROSE-BREASTED GROSBEAK H. 25¾″ W. 20⅝″

Fringilla Ludoviciana, Bonap. Ground Hemlock, Taxus Canadensis

PLATE CXXIX—GREAT CRESTED FLYCATCHER H. 19 3/8″ W. 12 ″

Muscicapa Crinita, Linn.

PLATE CXXXII—THREE-TOED WOODPECKER H. 25 7/8″ W. 20 7/8″

Picus Tridactylus, Linn. 1832

PLATE CXXXIII—BLACK-POLL WARBLER H. 19 1/4″ W. 12 1/4″

Sylvia Striata, Lath. Black Gum Tree, Nyssa Aquatica. 1832

PLATE CXXXIV—HEMLOCK WARBLER H. 19 1/2″ W. 12 1/4″

Sylvia Parus, Wils. Dwarf Maple, Acer spicatum. 1832

PLATE CXL—PINE CREEPING WARBLER H. 19 3/8″ W. 12 1/4″

Sylvia Pinus, Lath. Yellow Pine. 1832

PLATE CXLIII—YELLOW-CROWNED THRUSH H. 19 5/8″ W. 12 1/8″

Turdus Aurocapillus, Wils. Woody Nightshade, Solanum Dulcamara. 1832

PLATE CXLV—YELLOW RED-POLL WARBLER H. 19 5/8″ W. 12 1/4″

Sylvia Petechia, Lath. Helenium quadridentatum. 1832

PLATE CXLVI—FISH CROW H. 38 1/4″ W. 25 3/8″

Corvus Ossifragus, Wils. Vulgo Honey Locust, Gleditschia triacanthos. 1832

PLATE CXLVII—NIGHT HAWK H. 25 7/8″ W. 20 3/4″

Caprimulgus Virginianus, Briss. White Oak, Quercus alba. 1832

PLATE CXLVIII—PINE SWAMP WARBLER H. 19 5/8″ W. 12 1/4″

Sylvia Sphagosa, Bonap. Hobble Bush, Viburnum tantanoides. 1832

PLATE CXLIX—SHARP-TAILED FINCH H. 19 5/8″ W. 12 1/4″

Fringilla Caudacuta, Wils. 1832

PLATE CL—RED-EYED VIREO H. 19 1/2″ W. 12 1/4″

Viro Olivaceus, Bonap. Honey Locust, Gleditschia Triacanthos. 1832

PLATE CLI—TURKEY BUZZARD H. 38 ″ W. 25 1/4″

Cathartes Atratus. 1832

PLATE CLIV—TENNESSEE WARBLER H. 19 1/2″ W. 12 1/4″

Sylvia Peregrina, Wils. Prunus Sp. 1832

PLATE CLVII—RUSTY GRAKLE H. 25 3/4″ W. 20 1/2″

Quiscalus Ferrugineus, Bonap. Black Haw. 1833

PLATE CLVIII—AMERICAN SWIFT H. 19⅝″ W. 12¼″
Cypselus Pelasgius, Temm. Nests. 1833

PLATE CLX—BLACK CAPPED TITMOUSE H. 19½″ W. 12¼″
Parus Atricapillus, Linn. Supple-Jack. 1833

PLATE CLXI—BRASILIAN CARACARA EAGLE H. 38 ″ W. 25 ″
Polyborus Vulgaris. 1833

PLATE CLXIII—PALM WARBLER H. 19⅜″ W. 12¼″
Sylvia Palmarium. Wild Orange. 1833

PLATE CLXIV—TAWNY THRUSH H. 19½″ W. 12¼″
Turdus Wilsonii. Habenaria Lacera. Cornus Canadensis. 1833

PLATE CLXV—BACHMAN'S FINCH H. 19⅜″ W. 12¼″
Fringilla Bachmani. Pinckneya Pubens. 1833

PLATE CLXVI—ROUGH-LEGGED FALCON H. 38 ″ W. 25 ″
Falco Lagopus

PLATE CLXVII—KEY-WEST DOVE H. 20⅝″ W. 25¾″
Columba Montana. 1833

PLATE CLXIX—MANGROVE CUCKOO H. 19¼″ W. 12¼″
Coccyzus Seniculus. 1833

PLATE CLXX—GRAY TYRANT H. 19¼″ W. 12¼″
Tyrannus Griseus. Agati Grandiflora. 1833

PLATE CLXXII—BLUE-HEADED PIGEON H. 20⅝″ W. 25⅞″
Columba Cyanocephala. 1833

PLATE CLXXIII—BARN SWALLOW H. 19½″ W. 12¼″
Hirundo Americana. 1833

PLATE CLXXV—NUTTALL'S LESSER MARSH WREN H. 19½″ W. 12¼″
Troglodytes Brevirostris. 1833

PLATE CLXXVIII—ORANGE-CROWNED WARBLER H. 19½″ W. 12¼″
Sylvia Celata Naccinium

PLATE CLXXXI—GOLDEN EAGLE H. 38¼″ W. 25 ″
Aquila Chrysaetos. Northern Hare. 1833

PLATE CLXXXII—GROUND DOVE H. 26 ″ W. 20¾″
Columba Passerina, Linn. Wild Orange. 1833

AUDUBON, JOHN JAMES (Continued)

PLATE CLXXXIII—GOLDEN CRESTED WREN H. 19 3/8″ W. 12 ″

Regulus Cristatus, Vieill. Thalia dealbata

PLATE CLXXXVI—PINNATED GROUS H. 25 ″ W. 38 ″

Tetrao Cupido, Linn. Lilium Superbum. 1834

PLATE CLXXXVII—BOAT-TAILED GRACKLE H. 25 7/8″ W. 20 3/4″

Quiscalus Major, Vieill. Live Oak, Quercus virens. 1834

PLATE CLXXXIX—SNOW BUNTING H. 19 1/4″ W. 12 ″

Emberiza Nivalis, Linn. 1834

PLATE CXC—YELLOW BELLIED WOODPECKER H. 19 1/2″ W. 12 1/4″

Picus Varius, Linn. Prunus Caroliniana. 1834

PLATE CXCII—GREAT AMERICAN SHRIKE OR BUTCHER BIRD H. 25 5/8″ W. 20 1/2″

Lanius Septentrionalis. Crataegus apiifolia. 1834

PLATE CXCIII—LINCOLN FINCH H. 19 1/4″ W. 12 1/4″

Fringilla Lincolnii. Cornus Suissica, Rubus Chamaerus, Kalmia glauca. 1834

PLATE CXCIV—CANADIAN TITMOUSE H. 19 1/2″ W. 12 1/4″

Parus Hudsonicus. 1834

PLATE CXCV—RUBY CROWNED WREN H. 19 1/4″ W. 12 1/4″

Regulus Calendula, Stephens. Kalmia Angustifolia. 1834

PLATE CXCVI—LABRADOR FALCON H. 38 1/4″ W. 25 ″

Falco Labradora. 1834

PLATE CXCVII—AMERICAN CROSSBILL H. 25 3/4″ W. 20 1/2″

Loxia Curvirostra, Linn. Hemlock. 1834

PLATE CXCVIII—BROWN HEADED WORM EATING WARBLER H. 19 1/2″ W. 12 1/4″

Sylvia Swainsonii. Azalia Calendula, Orange coloured Azalia

PLATE CXCIX—LITTLE OWL H. 19 1/2″ W. 12 1/4″

Strix Acadica, Gm. Common Mouse. 1834

PLATE CC—SHORE LARK H. 12 1/4″ W. 19 1/2″

Alauda Alpestris, Z.

PLATE CCCIX—GREAT TERN H. 19 1/2″ W. 15 1/4″

Sterna Hirundo, L. 1836

AUDUBON, JOHN JAMES (Continued)

PLATE CCCLXIX—MOUNTAIN MOCKING BIRD — H. 19¾″ W. 14⅜″

Orpheus Montanus, Townsend. VARIED THRUSH—*Turdus Naevius, Gm. Plant Mistletoe, Viscum Verticillatum.* 1837

PLATE CCCLXXIX—RUFF-NECKED HUMMING-BIRD — H. 19¾″ W. 12¼″

Trochilus Rufus, Latham. Plant Cleome heptaphylla. 1837

PLATE CCCLXXXIII—LONG-EARED OWL — H. 19⅝″ W. 12¼″

Strix Otus. 1837

PLATE CCCXCII—TOWNSEND'S WARBLER — H. 19¼″ W. 12¼″

Sylvia Townsendi, Nuttall. ARCTIC BLUE-BIRD—*Sialia Arctica, Swain. Plant Carolina Allspice, Calycanthus Floridus.* WESTERN BLUE-BIRD—*Sialia Occidentalis, Townsend.* 1837

PLATE CCCXCV—AUDUBON'S WARBLER — H. 19½″ W. 12¼″

Sylvia Auduboni, Townsend. HERMIT WARBLER—*Sylvia Occidentalis, Townsend.* BLACK-THROATED GRAY WARBLER—*Sylvia Nigrescens, Townsend. Plant Strawberry Tree, Euyonumus Americana.* 1837

BACON, PEGGY

HELP!	*Drypoint.* 1927	H. 9⅞″	W. 7⅞″
HEYWOOD BROUN	*Lithograph.* 1930	H. 11 ″	W. 15⅜″
THE PATRONESS	*Drypoint.* 1927	H. 10 ″	W. 8 ″
THE WHITNEY STUDIO CLUB	*Drypoint*	H. 5⅞″	W. 9 ″

BEAL, GIFFORD

CIRCUS	*Drypoint*	H. 7⅞″	W. 9⅞″
HAULING NETS	*Drypoint*	H. 7¼″	W. 14¼″
THE MIRACULOUS DRAUGHT OF FISHES	*Drypoint*	H. 9⅞″	W. 14 ″
PULLING IN THE NETS	*Drypoint*	H. 9 ″	W. 11⅞″
TANNING THE NETS	*Drypoint*	H. 7⅛″	W. 14⅜″

BENTON, THOMAS H.

EXPRESS TRAIN	*Lithograph*	H. 12 ″	W. 23¼″

BIANCO, PAMELA

ZINNIAS	*Lithograph.* 1927	H. 11 1/2″	W. 6 1/4″

BLOCH, JULIUS

AFTER SUNDOWN	*Lithograph*	H. 9 1/4″	W. 13 1/4″
ARTISTS	*Lithograph*	H. 9 3/8″	W. 12 1/4″
PATRONESS OF THE ARTS	*Lithograph*	H. 10 ″	W. 8 1/4″
RESTING	*Lithograph*	H. 9 1/2″	W. 13 1/8″
TIRED TRAVELLERS	*Lithograph*	H. 10 1/4″	W. 12 ″
WINTER NIGHT	*Lithograph*	H. 13 ″	W. 9 1/4″

BOYD, FISKE

APARTMENT HOUSES	*Etching.* 1926	H. 5 7/8″	W. 6 7/8″
NEW YORK	*Etching.* 1923	H. 9 7/8″	W. 7 7/8″
NEW YORK HARBOR	*Etching.* 1926	H. 3 7/8″	W. 8 7/8″
STILL LIFE	*Woodcut*	H. 5 1/2″	W. 9 ″

BROOK, ALEXANDER

A PRINT MAKER	*Lithograph*	H. 8 1/2″	W. 10 3/4″

CANADÉ, VINCENT

SELF PORTRAIT	*Lithograph*	H. 13 ″	W. 9 1/4″

CASSATT, MARY

ELLETTE ASSISE DANS UN FAUTEUIL	*Drypoint*	H. 11 3/4″	W. 9 3/8″
LE THÉ, 2ME IDÉE	*Drypoint*	H. 10 5/8″	W. 8 3/8″
WOMAN HOLDING A FAN, IN LOGE	*Aquatint*	H. 7 3/4″	W. 7 ″

Illustrated on page 105

COLEMAN, GLENN O.

PORTFOLIO—LITHOGRAPHS OF NEW YORK

NO. 1. CHINATOWN		H. 13¼″	W. 18¾″
NO. 2. THIRD AVENUE		H. 13¼″	W. 17½″
NO. 3. THE BOWERY		H. 12⅛″	W. 17¼″
NO. 4. UNDER THE BRIDGE		H. 17 ″	W. 13⅜″
NO. 5. BONFIRE		H. 13¼″	W. 18½″
NO. 6. CONEY ISLAND		H. 12⅛″	W. 17½″
NO. 7. ONE MILE HOUSE		H. 13¼″	W. 16¾″
NO. 8. MINETTA LANE		H. 11¼″	W. 11 ″
NO. 9. BLEECKER STREET		H. 16⅛″	W. 13¼″
NO. 10. COENTIES SLIP		H. 13¼″	W. 16⅞″
NO. 11. ELECTION NIGHT BONFIRE		H. 12¼″	W. 17 ″
NO. 12. HURDY-GURDY BALLET		H. 12⅛″	W. 15¾″
NO. 13. WHITE SWAN INN	1930	H. 13⅛″	W. 16⅜″
STILL LIFE *Lithograph.*	1931	H. 15 ″	W. 12⅛″

COOK, HOWARD

THE PLAZA *Etching*		H. 8 ″	W. 12 ″

Illustrated on page 207

LOBO *Etching*		H. 4 ″	W. 6 ″

DAVEY, RANDALL

THE MODEL *Etching.*	1917	H. 4½″	W. 3½″

A PORTFOLIO OF TEN ETCHINGS MADE IN NEW MEXICO BY RANDALL DAVEY

Completed at Santa Fé, N. M., 1921

COWS DRINKING	H. 4⅜″	W. 5⅞″
GIRL BY A BROOK	H. 4⅜″	W. 5⅞″
HOPI SNAKE DANCE	H. 5⅛″	W. 7½″
HORSE RACE	H. 5⅛″	W. 7½″
NEW MEXICO LANDSCAPE	H. 5¼″	W. 7½″

DAVEY, RANDALL (Continued)

NUDE		H. 4 3/8″	W. 5 1/4″
PENITENTES		H. 5 1/8″	W. 7 1/2″
PENITENTES WHIPPING		H. 5 1/8″	W. 7 3/8″
SANTA FÉ RIVER		H. 4 3/8″	W. 5 3/4″
WILD HORSES—COWBOYS' REUNION		H. 5 1/8″	W. 7 1/2″
PORTRAIT	*Etching.* 1917	H. 5 7/8″	W. 4 3/8″

DAVIES, ARTHUR B.

GUIDING SPIRIT	*Drypoint*	H. 4 7/8″	W. 6 7/8″
THE MONARCH	*Lithograph*	H. 9 1/4″	W. 12 1/4″
NEUF LITHOGRAPHIES ORIGINALES, *published by M. de Zayas, New York.* 1920			
BALANCE OF ANGLE		H. 12 3/8″	W. 9 3/8″
BOUNTEOUS SPRING		H. 12 3/8″	W. 9 3/8″
CONVERSATION		H. 12 3/8″	W. 9 3/8″
GREEK ATHLETES		H. 12 3/8″	W. 9 3/8″
HAMADRYADS		H. 9 3/8″	W. 12 3/8″
MORNING QUIET		H. 12 3/8″	W. 9 3/8″
MOUNTAIN BROOK		H. 9 3/8″	W. 12 3/8″
SUPPLICATION		H. 12 3/8″	W. 9 3/8″
SYLVAN PASS		H. 12 3/8″	W. 9 3/8″
ROCK PASTURES	*Lithograph*	H. 12 3/4″	W. 18 1/4″

DAVIS, STUART

HOTEL DE FRANCE	*Lithograph*	H. 13 3/4″	W. 10 7/8″
PLACE DE VOSGES	*Lithograph*	H. 9 ″	W. 13 3/8″
RUE DE L'ÉCHAUDÉE	*Lithograph*	H. 9 ″	W. 11 ″

DEHN, ADOLF

BEETHOVEN'S 9TH SYMPHONY	*Lithograph.* 1927	H. 10 5/8″	W. 13 7/8″
ENTR'ACTE	*Lithograph.* 1928	H. 11 1/2″	W. 15 3/8″

DEHN, ADOLF (Continued)

GIRLS	*Lithograph.* 1928	H. 10¾″	W. 15 ″
LOHENGRIN	*Lithograph.* 1928	H. 10⅝″	W. 15⅞″
LANDSCAPE IN ELDORADO	*Lithograph.* 1930	H. 9 ″	W. 23½″
NEGRO AND THREE GIRLS	*Lithograph.* 1928	H. 13½″	W. 9¾″

PARIS LITHOGRAPHS. *Portfolio of* 10 *lithographs.* 1928. *Set D*

1. CONCIERGE	H. 13½″	W. 10⅝″
2. SISTERS	H. 11 ″	W. 15 ″
3. WOMEN OF MONTMARTRE	H. 11¼″	W. 14⅝″
4. BISTRO	H. 10⅝″	W. 15⅛″
5. PROMENADE	H. 10¾″	W. 14 ″
6. CORNUCOPIA	H. 14¾″	W. 10½″
7. AT THE GRAND GUIGNOL	H. 10⅝″	W. 15⅛″
8. APERITIF	H. 10⅞″	W. 15⅛″
9. TANGO AT ZELLI'S	H. 11 ″	W. 14⅜″
10. DUSK IN THE LUXEMBOURG	H. 10⅞″	W. 14⅜″

DU BOIS, GUY PÈNE

MAN AND GIRL	*Etching*	H. 6¾″	W. 6 ″

DWIGHT, MABEL

AQUARIUM	*Color lithograph.* 1928	H. 10¼″	W. 10¾″
	Illustrated on page 209		
BROTHERS	*Lithograph.* 1928	H. 12½″	W. 9⅞″
THE CLINCH, MOVIE THEATRE	*Lithograph.* 1928	H. 9 ″	W. 11⅝″
DESERTED MANSION	*Lithograph.* 1928	H. 11½″	W. 9⅝″
HAT SALE	*Lithograph.* 1928	H. 12¼″	W. 10⅛″
MECHANO, WONDER OF THE WORLD	*Color lithograph.* 1928	H. 12⅜″	W. 9⅜″
OLD GREENWICH VILLAGE	*Lithograph.* 1928	H. 9½″	W. 9½″
STICK 'EM UP	*Lithograph.* 1928	H. 10⅜″	W. 10¼″

FIENE, ERNEST

ENTRANCE TO THE VILLAGE	*Lithograph.* 1927	H. 10 3/8″	W. 17 7/8″
HUDSON RIVER BOAT	*Lithograph.* 1928	H. 12 1/4″	W. 15 1/4″
REGATTA	*Lithograph.* 1928	H. 12 1/2″	W. 18 1/4″
RIVER AT RONDOUT	*Lithograph.* 1928	H. 10 5/8″	W. 15 7/8″
SLEEPING GIRL	*Drypoint*	H. 5 ″	W. 6 ″
SNUG HARBOR	*Lithograph.* 1928	H. 12 ″	W. 14 1/2″
VILLAGE	*Lithograph.* 1927	H. 10 ″	W. 14 ″
WHITE ROSES	*Color lithograph.* 1928	H. 13 3/4″	W. 9 ″
WINTER	*Lithograph.* 1926	H. 11 ″	W. 15 ″

GAG, WANDA

ELEVATED STATION	*Lithograph*	H. 13 3/8″	W. 16 ″
PIPE AND FLOWERS	*Lithotint*	H. 8 3/4″	W. 11 1/4″

Illustrated on page 209

GANSO, EMIL

HARBOR	*Wood engraving*	H. 3 7/8″	W. 5 1/8″
HILDA—NO. 2	*Aquatint and etching*	H. 6 1/4″	W. 7 ″
NUDE BEFORE MIRROR	*Aquatint and soft-ground*	H. 11 3/4″	W. 8 ″
PARK AT NIGHT	*Aquatint*	H. 14 3/4″	W. 11 1/8″
QUINCY-SÉGY	*Etching and aquatint*	H. 8 7/8″	W. 11 3/4″
QUINCY-SÉGY, WINTER	*Aquatint*	H. 7 3/4″	W. 9 3/4″
STILL LIFE WITH BOTTLE	*Woodcut*	H. 12 ″	W. 10 ″

GOLDTHWAITE, ANNE

HERD OF DEER	*Drypoint*	H. 10 ″	W. 7 7/8″

GOTTLIEB, HARRY

EXCAVATING	*Lithograph.* 1930	H. 13 1/4″	W. 16 3/4″
THE ROUNDHOUSE	*Lithograph.* 1930	H. 13 1/2″	W. 19 1/2″

HANDFORTH, THOMAS

CASABLANCA	*Etching*	H. 8¾″	W. 7¼″
SFAX	*Etching*	H. 8⅝″	W. 11⅜″

HART, GEORGE ("POP")

BATHERS, ENGLEWOOD BROOK, NEW JERSEY

Drypoint. 1925 H. 9⅞″ W. 7⅞″

COCK FIGHT—SANTO DOMINGO

Lithograph (handcolored). 1923 H. 7½″ W. 12¾″

Illustrated on page 208

HERING, HARRY

BOAT HOUSES	*Soft-ground etching*	H. 6¾″	W. 8⅞″

HIRSCH, STEFAN

SCARED HORSE	*Lithograph.* 1930	H. 9¾″	W. 7½″

HOPPER, EDWARD

NIGHT SHADOWS	*Etching*	H. 6⅞″	W. 8¼″

HORTER, EARL

THE DARK TOWER	*Etching*	H. 6 ″	W. 4¾″

KANTOR, MORRIS

HEAD	*Etching*	H. 6¾″	W. 4⅞″
STILL LIFE	*Etching*	H. 6¼″	W. 5¾″
WOMAN	*Etching*	H. 9 ″	W. 5⅞″

KENT, ROCKWELL

THE BLUE BIRD	*Wood engraving.* 1919	H. 6 ″	W. 6 ″
MOTHER AND CHILD	*Wood engraving.* 1922	H. 10 1/4″	W. 6 1/8″

KUEHNE, MAX

THE ARCHWAY, CUENCA	*Drypoint.* 1929	H. 9 7/8″	W. 6 7/8″
BASQUE FISHING PORT	*Drypoint.* 1929	H. 6 7/8″	W. 9 7/8″
CUENCA, SPAIN	*Drypoint.* 1929	H. 6 7/8″	W. 9 1/2″
FIRST UNIVERSALIST CHURCH, GLOUCESTER	*Drypoint.* 1930	H. 12 ″	W. 8 7/8″
FRONT BEACH—ROCKPORT	*Drypoint.* 1930	H. 7 3/4″	W. 12 ″
INNER HARBOR, GLOUCESTER	*Drypoint*	H. 7 3/4″	W. 11 3/4″
LOWER HARBOR, GLOUCESTER	*Drypoint.* 1930	H. 7 7/8″	W. 11 3/4″
MAIN STREET, GLOUCESTER	*Drypoint*	H. 7 7/8″	W. 11 3/4″
MARBLEHEAD	*Drypoint.* 1930	H. 8 7/8″	W. 12 ″
NEW YORK CITY FROM WEEHAWKEN	*Drypoint.* 1929	H. 8 7/8″	W. 11 7/8″
THE OLD TOWN, CUENCA	*Drypoint.* 1929	H. 6 7/8″	W. 9 7/8″
RIVER AND CATHEDRAL	*Drypoint.* 1929	H. 9 7/8″	W. 6 7/8″
ROCKY NECK, GLOUCESTER	*Drypoint.* 1930	H. 7 7/8″	W. 11 7/8″
STUDIO WINDOW, ROCKPORT	*Drypoint.* 1930	H. 8 1/4″	W. 11 1/2″
TOLEDO—NO. 1	*Drypoint.* 1929	H. 6 7/8″	W. 9 7/8″
TOLEDO—NO. 2	*Drypoint.* 1929	H. 7 7/8″	W. 6 ″

KUNIYOSHI, YASUO

BOUQUET	*Lithograph.* 1928	H. 13 ″	W. 9 ″
COMPOTE WITH FRUITS	*Lithograph.* 1927	H. 13 7/8″	W. 18 ″
LADY IN FEATHERED HAT	*Lithograph.* 1928	H. 8 1/2″	W. 6 7/8″
MELONS AND GRAPES	*Lithograph.* 1927	H. 16 3/4″	W. 20 3/8″
PARIS POLICEMEN	*Lithograph.* 1928	H. 8 1/2″	W. 10 5/8″
PEACHES	*Lithograph.* 1928	H. 12 ″	W. 9 3/8″
WINDOW	*Lithograph.* 1928	H. 12 1/2″	W. 8 1/2″

LAHEY, RICHARD

A HEAVY SEA	*Etching*	H. 6⅞″	W. 9⅞″
THE LUXEMBOURG GARDENS	*Lithograph*	H. 10¼″	W. 13¼″
TOLEDO	*Etching*	H. 6⅞″	W. 9⅞″

LOCKE, CHARLES

A LA CARTE	*Lithograph*	H. 9⅛″	W. 7⅝″
	Illustrated on page 208		
CENTURY CLUB	*Lithograph*	H. 8¼″	W. 6⅞″
THE OLD STREET	*Lithograph.* 1930	H. 13⅛″	W. 9¾″

LOCKWOOD, JOHN WARD

THE PLAZA, TAOS	*Lithograph.* 1929	H. 11 ″	W. 13⅝″
WOOD INTERIOR	*Lithograph*	H. 12⅝″	W. 15¾″

LOZOWICK, LOUIS

CRANE	*Lithograph.* 1928	H. 12¼″	W. 8½″
EXCAVATION	*Lithograph.* 1930	H. 15⅞″	W. 6¼″
TANKS—NO. 2	*Lithograph.* 1929	H. 14⅝″	W. 9 ″
	Illustrated on page 211		

LUCIONI, LUIGI

APPLE TREES	*Etching*	H. 7 ″	W. 10 ″
LONG ISLAND LANDSCAPE	*Etching.* 1930	H. 6⅞″	W. 9 ″
LOWER FIFTH AVENUE	*Etching*	H. 10 ″	W. 8 ″
NANTUCKET	*Etching.* 1928	H. 5 ″	W. 6⅞″

MARIN, JOHN

THE WOOLWORTH BUILDING	*Etching*	H. 13 ″	W. 10⅜″
	Illustrated on page 170		

MARSH, REGINALD

BURLESQUE	*Etching*	H. 7 7/8″	W. 9 3/4″
FRIEZE R. R.	*Etching.* 1930	H. 7 7/8″	W. 11 7/8″
GAIETY BURLESQUE	*Etching.* 1930	H. 11 3/4″	W. 9 3/4″
PORTRAIT OF POWYS	*Etching.* 1930	H. 5 ″	W. 3 7/8″
SKYLINE, N. Y.	*Etching. August.* 1930	H. 5 ″	W. 11 7/8″
THEATRE BOX	*Lithograph*	H. 7 1/2″	W. 9 1/4″

MATULKA, JAN

EVENING IN CASSIS	*Lithograph*	H. 10 1/8″	W. 13 ″

MILLER, KENNETH HAYES

THE BATHER	*Drypoint.* 1919	H. 6 ″	W. 4 1/2″
BOY WITH INFANT	*Etching.* 1920	H. 5 7/8″	W. 4 3/4″
CROUCHING NUDE BENEATH TREE	*Etching.* 1919	H. 8 3/4″	W. 4 3/4″
DEPARTMENT STORE	*Etching.* 1930	H. 7 ″	W. 5 ″
GIRL'S HEAD	*Etching*	H. 6 7/8″	W. 4 1/2″
IN THE DRESS SHOP	*Etching.* 1930	H. 8 3/8″	W. 6 3/8″
MOTHER AND CHILD	*Etching*	H. 4 5/8″	W. 3 1/2″
MOTHER AND CHILDREN	*Etching*	H. 4 3/4″	W. 6 ″
PAUSE BY A WINDOW	*Etching*	H. 8 ″	W. 10 ″
RECLINING NUDE	*Etching*	H. 6 3/4″	W. 5 ″
WOMAN SEATED ON A RUG	*Drypoint*	H. 5 1/2″	W. 4 ″
WOMAN WITH A HOOD	*Etching*	H. 7 3/4″	W. 4 1/2″
WOMAN, YOUNG GIRL AND INFANT	*Etching*	H. 9 3/4″	W. 7 7/8″
THREE GIRLS MEETING	*Etching*	H. 4 7/8″	W. 4 ″

MYERS, JEROME

OLD HOUSE	*Color etching*	H. 7 1/2″	W. 9 5/8″
ON LUDLOW STREET	*Color etching*	H. 7 ″	W. 9 3/4″

MYERS, JEROME (Continued)

SIX WOMEN	*Color etching*	H. 7⅝″	W. 9¾″
SPRINGTIME	*Drypoint.* 1919	H. 8 ″	W. 6 ″

PACH, WALTER

BROOKLYN BRIDGE	*Etching.* 1919	H. 6⅞″	W. 4⅞″
NEW YORK FROM GOVERNOR'S ISLAND	*Etching.* 1920	H. 5 ″	W. 6⅞″
SHOT TOWER	*Etching.* 1920	H. 6⅞″	W. 4⅞″

Illustrated on page 170

PICKEN, GEORGE

INTERIOR	*Etching.* 1923	H. 7⅞″	W. 5⅞″

ROBINSON, BOARDMAN

RUSSIA, 1915	*Lithograph*	H. 14⅜″	W. 10½″

ROTH, ERNEST

OFF THE GIUDECCA	*Etching.* 1905	H. 7⅞″	W. 11½″

Illustrated on page 206

RUELLAN, ANDRÉE

THE RAVINE	*Lithograph*	H. 14⅜″	W. 10⅝″

Illustrated on page 211

SHEELER, CHARLES

INDUSTRIAL SERIES, NO. 1	*Lithograph.* 1928	H. 8⅛″	W. 11⅛″

SLOAN, JOHN

A. ENTERS	*Etching.* 1926	H. 3¾″	W. 2⅜″
ANSCHUTZ ON ANATOMY	*Etching.* 1918	H. 7⅜″	W. 8⅞″
ANTIQUE A LA FRANCAISE	*Etching.* 1929	H. 5 ″	W. 4 ″
ARCH CONSPIRATORS	*Etching.* 1917	H. 4¼″	W. 5⅞″
THE BANDITS' CAVE	*Etching.* 1920	H. 7 ″	W. 5 ″
THE BARBER SHOP	*Etching and aquatint.* 1915	H. 10 ″	W. 12 ″
BOB CAT WINS	*Etching.* 1924	H. 2⅜″	W. 3¾″
THE BONFIRE	*Etching.* 1920	H. 5¼″	W. 7⅜″
BOYS SLEDDING	*Etching.* 1920	H. 5¼″	W. 7 ″
BUSES IN THE SQUARE	*Etching.* 1925	H. 7⅞″	W. 10 ″
CALF LOVE	*Etching.* 1910	H. 4¼″	W. 2¾″
CHRISTMAS DINNERS	*Etching.* 1909	H. 2¾″	W. 4¾″
COMBING HER HAIR	*Etching*	H. 3¾″	W. 2¾″
CONNOISSEURS OF PRINTS	*Etching*	H. 5 ″	W. 7 ″
COPYIST AT THE METROPOLITAN MUSEUM OF ART	*Etching*	H. 7½″	W. 9 ″
CROUCHING NUDE AND PRESS	*Etching.* 1931	H. 7 ″	W. 5½″
DEDHAM CASTLE (after Turner)	*Etching*	H. 3¼″	W. 5 ″
DRAGON OF THE RIO GRANDE	*Etching.* 1922	H. 2⅛″	W. 5¼″
EASTER EVE	*Etching and aquatint.* 1926	H. 10 ″	W. 7⅞″
ENTERS, 1927	*Etching*	H. 3¼″	W. 3¼″
ENTERS, ODALISQUE	*Etching.* 1927	H. 3¼″	W. 2⅜″
EXPECTING A TURKEY FROM UNCLE	*Etching*	H. 3¾″	W. 2¾″
FASHIONS OF THE PAST	*Etching and aquatint.* 1926	H. 7⅞″	W. 10 ″
FIFTH AVENUE CRITICS	*Etching.* 1905	H. 5 ″	W. 6⅞″
FIRE CAN	*Etching*	H. 3¾″	W. 2⅜″
THE FLUOROSCOPE OR X-RAYS	*Etching and aquatint*	H. 9⅞″	W. 7⅞″
THE FLUTE PLAYER	*Etching.* 1905	H. 3¾″	W. 2¼″
FOURTEENTH STREET, THE WIGWAM	*Etching.* 1928	H. 9¾″	W. 7 ″
FRANKIE AND JOHNNIE	*Etching.* 1928	H. 4⅞″	W. 7 ″
FUN, ONE CENT	*Etching.* 1905	H. 5 ″	W. 7 ″

SLOAN, JOHN (Continued)

GEORGE ELIOT	*Etching.* 1890	H. 5½″	W. 4 ″
GIRL AND BEGGAR	*Etching.* 1910	H. 4¼″	W. 5¾″
GIRL AND HARP	*Etching*	H. 5 ″	W. 7¼″
GIRL IN KIMONO	*Etching.* 1913	H. 4 ″	W. 5⅜″
GIRL SEATED	*Etching*	H. 7 ″	W. 5 ″
GIRLS RUNNING	*Etching*	H. 3¾″	W. 2⅜″
GIRLS SLIDING	*Etching.* 1915	H. 4¼″	W. 5⅞″
THE GREEN HOUR—ANGNA ENTERS	*Etching*	H. 5 ″	W. 4 ″
GREETINGS	*Etching.* 1915	H. 3¾″	W. 2⅜″
GROWING UP IN GREENWICH VILLAGE	*Etching*	H. 6½″	W. 3¼″
HANGING CLOTHES	*Etching*	H. 2¾″	W. 3¾″
HEAD WITH NECKLACE	*Etching*	H. 3¾″	W. 2¼″
HELL HOLE	*Etching and aquatint*	H. 8 ″	W. 9⅞″
HERSELF ON A CHAIR	*Etching.* 1923	H. 2⅜″	W. 3¾″
INDIAN	*Etching.* 1927	H. 6 ″	W. 7¼″
INVITATION	*Etching*	H. 2¾″	W. 2⅜″
ISADORA DUNCAN	*Etching.* 1915	H. 9 ″	W. 7⅜″
JAMES B. MOORE, ESQ., OF N. Y.	*Etching.* 1905	H. 12 ″	W. 9⅞″
JEWELRY STORE, BOWERY	*Etching.* 1906	H. 5⅝″	W. 3⅝″
KNEES AND ABORIGINES	*Etching.* 1927	H. 6⅞″	W. 5⅞″
KRAUSHAAR'S	*Etching, 7th state.* 1926	H. 4 ″	W. 5 ″
THE LAFAYETTE	*Etching.* 1928	H. 5 ″	W. 7 ″
THE LITTLE BRIDE	*Etching.* 1906	H. 5¼″	W. 6⅞″
LITTLE WOMAN	*Etching. Jan.* 1, 1920	H. 2⅜″	W. 3¾″
LOVE ON THE ROOF	*Etching.* 1914	H. 5⅞″	W. 4⅜″
MCSORLEY'S BACK ROOM	*Etching.* 1916	H. 5⅜″	W. 7⅛″
THE MAN MONKEY	*Etching*	H. 4⅞″	W. 6⅞″
MAN, WIFE AND CHILD	*Etching.* 1905	H. 5 ″	W. 6⅞″
MARS AND BACCHANTE	*Etching*	H. 4¼″	W. 5⅞″
MEMORY	*Etching.* 1906	H. 7½″	W. 8⅞″
MOTHER	*Etching.* 1906	H. 8⅞″	W. 7⅜″
THE MOVEY TROUPE	*Etching.* 1920	H. 5¼″	W. 7⅛″

SLOAN, JOHN (Continued)

NEW YEAR'S EVE AND ADAM	*Etching.* 1918	H. 3 3/4″	W. 2 3/4″
NIGHT WINDOWS	*Etching.* 1916	H. 5 1/4″	W. 7 ″
NUDE IN DRAPED CHAIR	*Etching.* 1931	H. 7 ″	W. 5 1/2″
NUDE ON STAIRS	*Etching.* 1930	H. 10 ″	W. 7 7/8″
NUDE READING	*Etching.* 1928	H. 5 ″	W. 6 7/8″
NUDE SKETCHES	*Etching.* 1917	H. 3 1/4″	W. 6 1/2″
NUDE WITH CIGARETTE	*Etching.* 1931	H. 5 1/2″	W. 7 ″
NUDE WITH MIRROR	*Etching and aquatint.* 1926	H. 6 7/8″	W. 5 ″
PATIENCE—HE WAS A LITTLE BOY	*Etching.* 1925	H. 5 ″	W. 4 ″
PATROL-PARTY	*Etching.* 1921	H. 2 3/8″	W. 3 3/4″
PAVANA—ANGNA ENTERS	*Etching.* 1930	H. 5 ″	W. 4 ″
THE PICTURE BUYER	*Etching.* 1911	H. 5 1/4″	W. 7 ″
PRONE NUDE	*Etching.* 1913	H. 3 1/4″	W. 6 1/2″
RAGPICKERS	*Etching.* 1913	H. 2 3/4″	W. 3 3/4″
READING IN THE SUBWAY	*Etching.* 1926	H. 5 ″	W. 4 ″
RECTOR'S DAUGHTER	*Etching.* 1923	H. 3 7/8″	W. 5 ″
RENDEZVOUS	*Etching.* 1926	H. 5 ″	W. 4 ″
RETURN FROM TOIL	*Etching.* 1915	H. 4 1/4″	W. 5 7/8″
ROBERT HENRI	*Etching*	H. 6 5/8″	W. 4 1/2″
ROBERT HENRI, PAINTER	*Etching.* 1931	H. 13 7/8″	W. 11 ″
ROOF, SUMMER NIGHT	*Etching.* 1906	H. 5 3/8″	W. 7 ″
SALESMANSHIP	*Etching.* 1930	H. 4 ″	W. 5 ″
SCHUYLKILL RIVER	*Etching*	H. 8 1/8″	W. 5 1/8″
SCULPTURE IN WASHINGTON SQUARE	*Etching.* 1925	H. 8 ″	W. 10 ″
SEEING NEW YORK	*Etching.* 1917	H. 2 3/8″	W. 3 3/4″
THE SERENADE	*Etching.* 1912	H. 5 3/4″	W. 3 1/4″
SHINE, WASHINGTON SQUARE	*Etching.* 1923	H. 5 ″	W. 7 ″
THE SHOW CASE	*Etching*	H. 5 ″	W. 7 ″
THE SIDEWALK	*Etching.* 1917	H. 3 1/8″	W. 6 3/8″
SILENCE	*Etching. Nov.* 4, 1915	H. 9 1/2″	W. 11 3/4″
SISTERS AT THE WINDOW	*Etching.* 1923	H. 5 ″	W. 4 ″
SIXTH AVENUE, GREENWICH VILLAGE	*Etching.* 1923	H. 5 ″	W. 7 ″

SLOAN, JOHN (Continued)

SNOW STORM IN THE VILLAGE	*Etching.* 1925	H. 7 ″	W. 5 ″
STANDING NUDE	*Etching.* 1916	H. 3¾″	W. 2⅜″
STEALING WASH	*Etching. Dec.*, 1921	H. 3¾″	W. 2⅜″
SUBWAY STAIRS	*Etching.* 1926	H. 7 ″	W. 5 ″
SWINGING IN THE SQUARE	*Etching.* 1912	H. 4 ″	W. 5¼″
TREASURE TROVE	*Etching.* 1907	H. 4 ″	W. 5½″
TURNING OUT THE LIGHT	*Etching.* 1905	H. 4¾″	W. 6⅞″
TWENTY-FIFTH ANNIVERSARY	*Etching. Aug.* 5, 1926	H. 4 ″	W. 4⅞″
UP THE LINE, MISS?	*Etching*	H. 5½″	W. 7 ″
WASHINGTON ARCH	*Etching.* 1925	H. 7⅞″	W. 4⅞″
WILL BRADNER	*Etching.* 1905	H. 7⅛″	W. 5 ″
WOMAN AND CHILDREN ON THE ROOF	*Etching.* 1914	H. 4⅜″	W. 5⅞″
THE WOMAN'S PAGE	*Etching.* 1905	H. 5 ″	W. 7 ″

SMITH, ERIK JOHAN

LANDSCAPE, TOSCANA	*Etching with aquatint.* 1929	H. 6 ″	W. 7⅛″
RABBIT	*Etching.* 1928	H. 4¾″	W. 3¾″
SAN FRANCESCO	*Etching*	H. 6½″	W. 7⅝″

STAVENITZ, ALEXANDER

CHARTREUSE	*Etching.* 1929	H. 5 ″	W. 3⅞″
HEAD NO. 2	*Aquatint and mezzotint.* 1930	H. 7 ″	W. 5 ″
STILL LIFE—PEWTER PITCHER	*Mezzotint.* 1930	H. 8⅞″	W. 7 ″
SUBWAY NO. 2	*Aquatint*	H. 7 ″	W. 8⅞″

STERNBERG, HARRY

THE RINGS	*Etching*	H. 9 ″	W. 11⅞″

Illustrated on page 207

STERNE, MAURICE

DANCING FIGURE	*Lithograph.* 1919	H. 16 ″	W. 11½″

TWACHTMAN, J. H.

AT NEWPORT	*Etching*	H. 8 ″	W. 11¾″
THE HARBOR, BRIDGEPORT	*Etching*	H. 4½″	W. 6⅝″
QUAI AT HONFLEUR	*Etching*	H. 4⅛″	W. 5⅛″
VENICE	*Etching*	H. 3¾″	W. 5⅛″

WEBER, MAX

NUDE COMPOSITION	*Lithograph*	H. 8¼″	W. 9¾″
WOODCUT NO. 9		H. 4¼″	W. 1⅞″

WHISTLER, JAMES McNEILL

THE FORGE	*Drypoint.* 1861	H. 7⅝″	W. 12⅛″
	Illustrated on page 108		
THE DOORWAY (W. 154)	*Etching*	H. 11½″	W. 7⅞″
THE LITTLE MAST (W. 151) OF VIA GARIBALDI—NEAR THE PUBLIC GARDENS	*Etching, 4th state*	H. 10⅜″	W. 7¼″
THE MARKET PLACE, VITRÉ	*Lithograph.* 1893	H. 7⅞″	W. 6¼″
THE VENETIAN MAST (W. 160)	*Etching, 5th state*	H. 13½″	W. 6⅜″

WICKEY, HARRY

HUDSON RIVER LANDSCAPE	*Etching*	H. 7⅞″	W. 12⅛″
	Illustrated on page 206		
ROAD MAKERS	*Etching.* 1921	H. 4⅞″	W. 5⅞″

YOUNG, MAHONRI

NAVAJO WOMAN AND PONY	*Drypoint*	H. 4 ″	W. 6 ″
PELICANS	*Etching*	H. 5 ″	W. 3⅞″

ZORACH, MARGUERITE

BOATS AT DOCK	*Lithograph.* 1927	H. 11 ″	W. 13¼″
GIRL WITH CAT	*Lithograph.* 1927	H. 9½″	W. 9½″

SCULPTURE

SCULPTURE

AIKEN, ROBERT

THOMAS JEFFERSON — *Bronze*

Illustrated on page 216

BARTLETT, PAUL W.

FEMALE TORSO — *Plaster*

BILOTTI, S. F.

LAWRENCE FELLOWS — *Bronze*

Illustrated on page 230

BLUM, LUCILE SWAN

THE CHINAMAN — *Bronze*

Illustrated on page 220

BOWES, JULIAN

GEORGE BELLOWS — *Colored Plaster*

Illustrated on page 237

CHASE, ELIZABETH

GROUP — *Bronze*

Illustrated on page 228

HEAD OF A WOMAN — *Plaster*

CLARK, ALLAN

STUDY FOR GARDEN POOL — *Tin*

CLEWS, HENRY

PORTRAIT OF SAM — *Bronze*

Illustrated on page 218

DAVIDSON, JO

FLORA — *Bronze*

JAPANESE GIRL — *Caen Stone*

Illustrated on page 224

KNEELING WOMAN — *Bronze*

NUDE — *Bronze*

TORSO — *Bronze*

DEMING, E. W.

BEAR CUBS NURSING — *Plaster*

SIOUX WARRIOR — *Bronze*

EBERLE, ABASTENIA ST. LEGER

ROLLER-SKATING — *Bronze*

Illustrated on page 221

FAGGI, ALFEO

LOW RELIEF—NUMBER ONE — *Bronze*

Illustrated on page 231

LOW RELIEF—NUMBER TWO — *Bronze*

LOW RELIEF—NUMBER THREE — *Bronze*

FARNHAM, S. J.

HORSE — *Bronze*

FERGUSON, DUNCAN

RABBIT — *Wood*

SQUIRREL — *Wood*

Illustrated on page 238

FIENE, PAUL

FISH — *Marble*

Illustrated on page 231

MAC TAGGART — *Limestone*

RECLINING FIGURE — *Bronze*

SNAIL — *Limestone*

FLANNAGAN, JOHN

CHIMPANZEE — *Stone*

COLT — *Stone*

Illustrated on page 238

ELEPHANT — *Stone*

FORCE, W. BURDETTE

HENRIETTA — *Bronze*

FRENCH, DANIEL CHESTER

RALPH WALDO EMERSON — *Bronze*

Illustrated on page 214

STANDING LINCOLN — *Bronze*

FRY, SHERRY

SEATED WOMAN — *Bronze*

Illustrated on page 222

GERSHOY, EUGENIE

FIGURE — *Alabaster*

GRAFLY, CHARLES

PAUL BARTLETT, SCULPTOR — *Bronze*

Illustrated on page 218

GREGORY, JOHN

BACCHANTE — *Marble*

FROG GIRL — *Bronze*

PHILOMENA — *Bronze*

WOOD NYMPH — *Marble*

Illustrated on page 225

HASELTINE, HERBERT

BULL FIGHT — *Bronze*

HORSE — *Bronze*

DEVEREUX MILBURN — *Bronze*

International Polo Team, 1909

HARRY PAYNE WHITNEY — *Bronze*

Captain, International Polo Team, 1909

Illustrated on page 223

LARRY WATERBURY — *Bronze*

International Polo Team, 1909

MONTE WATERBURY — *Bronze*

International Polo Team, 1909

HOFFMAN, MALVINA

PAVLOWA — *Bronze*

HOWARD, CECIL

FIGURINE—RECLINING — *Terra Cotta*

FIGURINE—SEATED — *Terra Cotta*

FIGURINE—STANDING — *Terra Cotta*

LEANING FIGURE — *Stone*

Illustrated on page 227

MALE TORSO — *Plaster*

MOTHER AND CHILD — *Caen Stone*

JOHNSON, GRACE MOTT

NEGRO CHILD — *Colored Plaster*

Illustrated on page 231

JUDSON, SYLVIA SHAW

LITTLE BROTHER — *Colored Plaster*

KORBEL, MARIO

ARNOLD GENTHE — *Colored Plaster*

Illustrated on page 230

LA CHAISE, GASTON

DOLPHIN FOUNTAIN — *Bronze*

HEAD — *Bronze with Nickel Plate*

Illustrated on page 236

SEAL — *Bronze*

LAURENT, ROBERT

DUCK — *Wood*

FIGURE — *Wood*

LAURENT, ROBERT (Continued)

THE AWAKENING — *Bronze*

Illustrated on page 229

WOMAN'S HEAD — *Wood*

LEE, ARTHUR

ATLAS — *Bronze*

Illustrated on page 235

LUCIUS, FLORENCE

STANDING FIGURE — *Bronze*

WOMAN DRAPED — *Limestone*

MAC MONNIES, FREDERICK W.

BACCHANTE—*Reduction* — *Bronze*

Illustrated on page 217

MARTINY, PHILIP

BUST OF CHILD — *Colored Plaster*

CHILD — *Colored Plaster*

FIGURE WITH ARMS RAISED — *Colored Plaster*

MOORE, BRUCE

GAZELLE — *Bronze*

PANTHER—*Large* — *Bronze*

PANTHER—*Small* — *Bronze*

NAKIAN, REUBEN

THE LAP DOG — *Terra Cotta*

Illustrated on page 232

SEAL — *Bronze*

NOGUCHI, ISAMU

HEAD — *Bronze*

O'CONNOR, ANDREW

HEAD — *Plaster*

Illustrated on page 215

HEAD OF LINCOLN — *Bronze*

MADAME X — *Bronze*

PARSONS, EDITH BARRETO

GIRL AND INFANT — *Bronze*

PENIC, DUJAM

BATHER — *Marble*

FIGURINE—BENDING — *Terra Cotta*

SEATED FIGURE — *Bronze*

SORROW — *Bronze*

WOMAN SEATED — *Marble*

POLASEK, ALBIN

HEAD OF A MAN — *Colored Plaster*

Illustrated on page 222

PROCTOR, A. P.

LAMB — *Bronze*

STALKING PANTHER — *Bronze*

ROTH, F. G. R.

DOG — *Bronze*

POLAR BEAR — *Pottery*

SEAL — *Colored Pottery*

ROTHSCHILD, LINCOLN

MOTHER AND CHILD — *Wood*

RUMSEY, CHARLES C.

PAGAN KIN—*Reduction* — *Bronze*

Illustrated on page 219

SAINT GAUDENS, AUGUSTUS

THE PURITAN—*Reduction* — *Bronze*

Illustrated on page 213

SCHREYVOGEL, CHARLES

WHITE EAGLE — *Bronze*

SCHULER, HANS

FOUR HORSEMEN OF THE APOCALYPSE — *Bronze*

Illustrated on page 232

SHRADY, H. M.

BLUE RIBBON HORSE — *Bronze*

EMPTY SADDLE — *Bronze*

Illustrated on page 226

STEA, CESARE

MASQUE — *Colored Plaster*

Illustrated on page 228

STEWART, ALBERT

GROUP OF HERONS — *Bronze*

Illustrated on page 220

THRASHER, H. D.

DUCK — *Colored Plaster*

VAGIS, POLYGNOTOS

HEAD — *Bronze*

WALTERS, CARL

BUFF — *Glazed Pottery*

Illustrated on page 226

STALLION — *Glazed Pottery*

WHITNEY, G. V.

CHINOISE — *Limestone*

Illustrated on page 225

DESPAIR — *Tennessee Stone*

HEAD FOR TITANIC MEMORIAL — *Marble*

ARLINGTON FOUNTAIN — *Bronze*

WASHINGTON HEIGHTS WAR MEMORIAL — *Bronze*

YOUNG, MAHONRI

BOXER — *Bronze*

Illustrated on page 221

BRETON PEASANT WOMAN — *Bronze*

WORKMAN — *Bronze*

ZORACH, WILLIAM

ARTIST'S DAUGHTER — *Stone*

BUNNY — *Stone*

DRAPED FIGURE — *Bronze*

PEGASUS — *Wood*

Illustrated on page 233

ILLUSTRATIONS

THOMAS EAKINS *Riter Fitzgerald*

ALBERT P. RYDER — *Moonlight*

H. W. WATROUS — *A Drawn Game*

JOHN LA FARGE *Idyll*

WALTER GAY — *Interior*

JULIAN ALDEN WEIR — *Landscape with Trees*

MARY CASSATT — *Woman Holding a Fan, in Loge*

EASTMAN JOHNSON — *William K. Vanderbilt*

ALEXANDER WYANT — *Landscape*

EDMUND TARBELL — *Race Horse*

EVERETT SHINN — *Revue*

JAMES MC NEILL WHISTLER

The Forge

JOHN H. TWACHTMAN — *Landscape*

F. C. FRIESEKE — *Boudoir*

ROBERT REID — *Lady in Lavender*

THEODORE ROBINSON

Halt on the Road

JAMES D'AGOSTINO — *Calla Lilies*

GEORGE BIDDLE — *Flowers*

MAURICE PRENDERGAST

Promenade, Gloucester

BENJAMIN D. KOPMAN — *Portrait of a Man*

ROSE CLARK — *Zinnias*

ARTHUR B. DAVIES

Crescendo

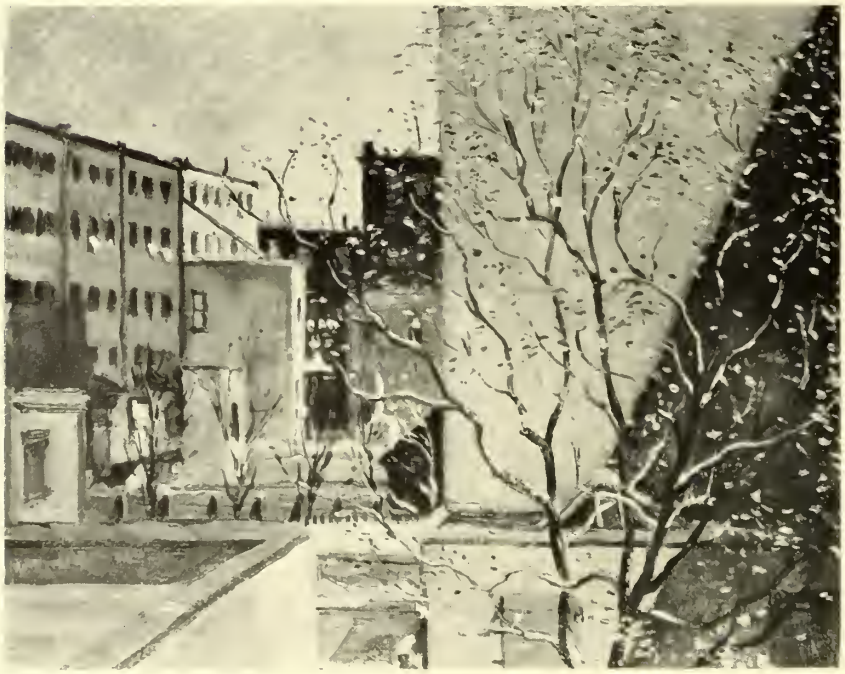
EDWARD REDFIELD — *Landscape*

JEROME MYERS — *Summer Night, East Side Park*

HOWARD G. CUSHING

Mrs. Harry Payne Whitney

HARLEY PERKINS — *Still Life*



L. WILLIAM QUANCHI — *Back Yards*

NAN WATSON

Fruit in Blue Jar

JONAS LIE — *Deep River*

RANDALL DAVEY — *Hurdle Race*

CECILIA BEAUX — *Lady with White Gloves*

ARTHUR CRISP — *Decorative Panel*

JEROME BLUM — *The Road Around the Island*

ROBERT W. CHANLER

Carl Van Doren

HERMON MORE — *Landscape: Rocks and Trees*

R. A. BLAKELOCK — *Evening*

ADOLPHE BORIE — *Seated Nude*

GEORGE BELLOWS

Dempsey and Firpo

RICHARD LAHEY *Head of Joan*

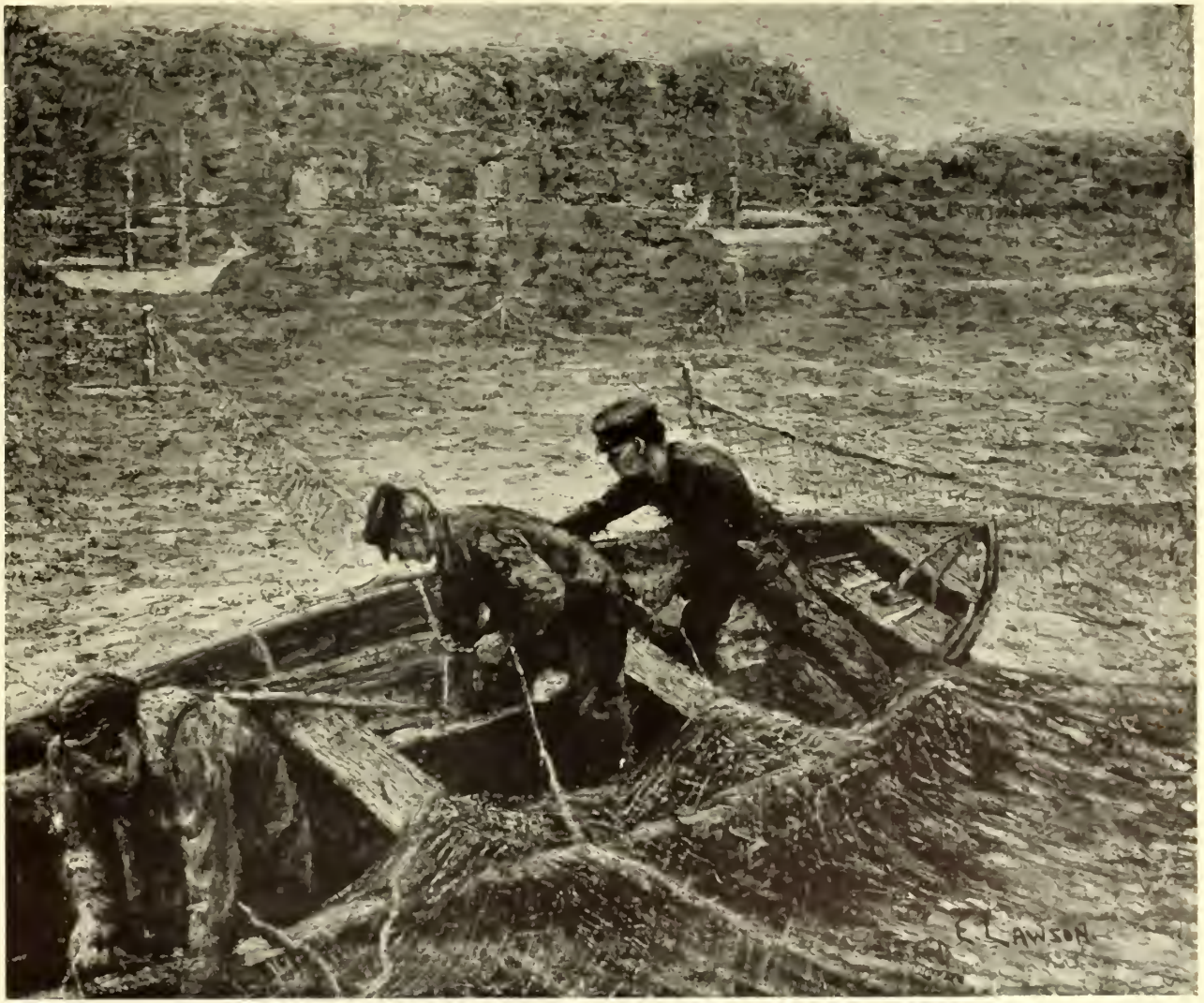
KATHERINE SCHMIDT *Laurel and the Pink Flower*

ROBERT HENRI

Storm Tide

DOROTHEA R. SCHWARCZ *The Light House*

HERBERT MORGAN *Armistice Day, Place de la Mairie*



ERNEST LAWSON

Fishermen

ALFRED MAURER *Flowers*

FRANKLIN C. WATKINS *The Crucifixion*

WILLIAM J. GLACKENS

Parade, Washington Square

ISAAC SOYER — *Girl Embroidering*

LOUIS BOUCHÉ — *Arrangement*

JOHN SLOAN — *Spring Rain*

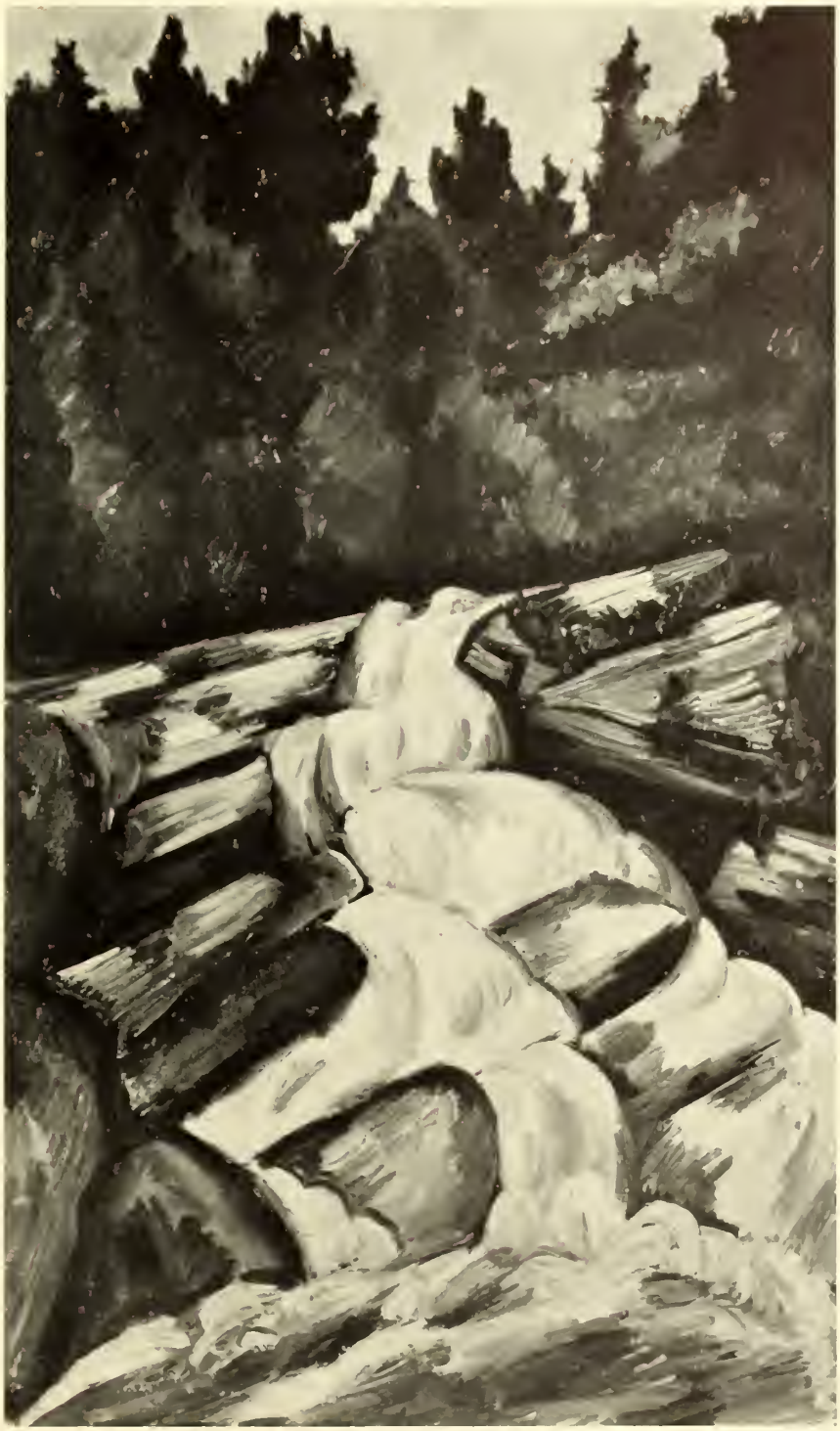
PAUL BARTLETT — *The Towpath*

PAUL BURLIN — *Street Scene*

LEON KROLL — *Nude (Babette)*

SAMUEL HALPERT — *Notre Dame, Paris*

JULIUS BLOCH — *Sisters*



MARSDEN HARTLEY *Kinsman Falls*

JOHN WARD LOCKWOOD — *After Spring Rains*

GEORGINA KLITGAARD — *Luther's Farm*

EUGENE SPEICHER *Portrait of Fiva Barchak*

MARGUERITE ZORACH — *Maine Sheriff*

A. WALKOWITZ — *Winter*

KENNETH HAYES MILLER *Shopper*

VINCENT CANADÉ — *Self Portrait*

ARTHUR E. CEDERQUIST — *The Apple Tree*

LOUIS MICHEL EISHEMIUS

The Flying Dutchman

LUCILE BLANCH *Flowers*

ANNE GOLDTHWAITE *Negress*

MAX KUEHNE

Main Street, Gloucester

JOHN ALGER *Landscape*

CLEMENT WILENCHICK *Riverside Apartment*

ROCKWELL KENT

Shadows of Evening

LUIGI LUCIONI — *Jo*

PETER CAMMARATA — *Still Life*

GIFFORD BEAL

Fisherman

KARL FREE — *Landscape—Oyster Bay*

SIDNEY LAUFMAN — *Landscape*

ALLEN TUCKER *The Orange Dress*

JOHN STEUART CURRY — *Baptism in Kansas*

ARTHUR W. FABER — *The Big Tree*

GEORGE LUKS

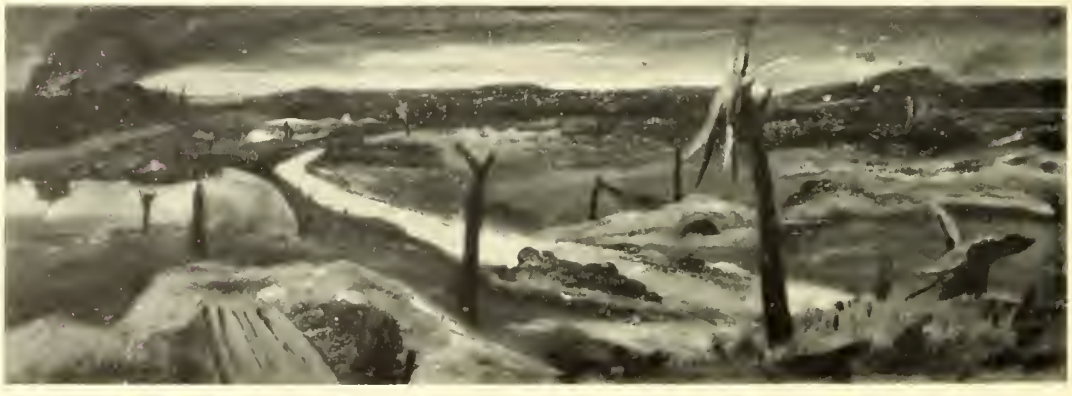
Mrs. Gamley

ISABELLA HOWLAND — *Rodeo*

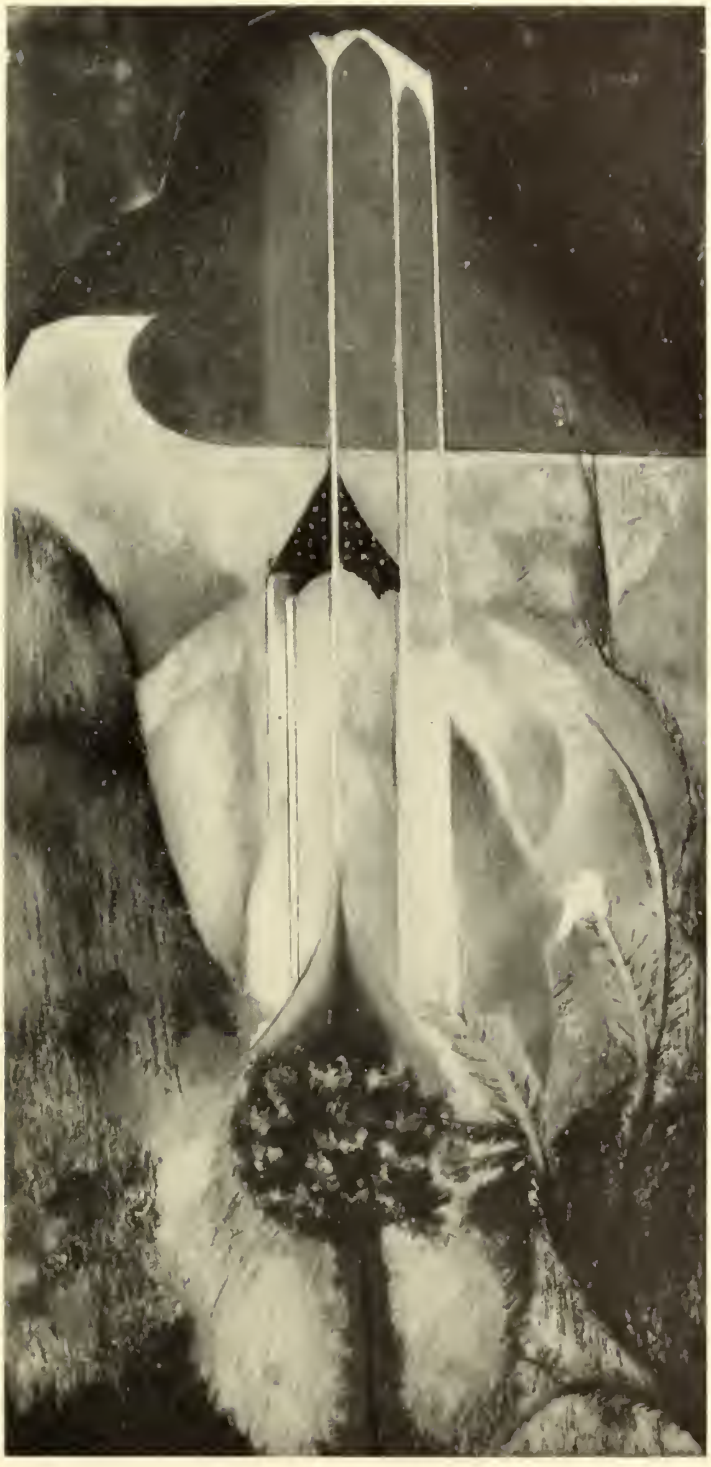
ANDREW DASBURG — *Apples*

MAURICE STERNE — *Mother and Child*

BRYSON BURROUGHS — *Island of Naxos*



GEORGE PICKEN — *American Front*, 1918

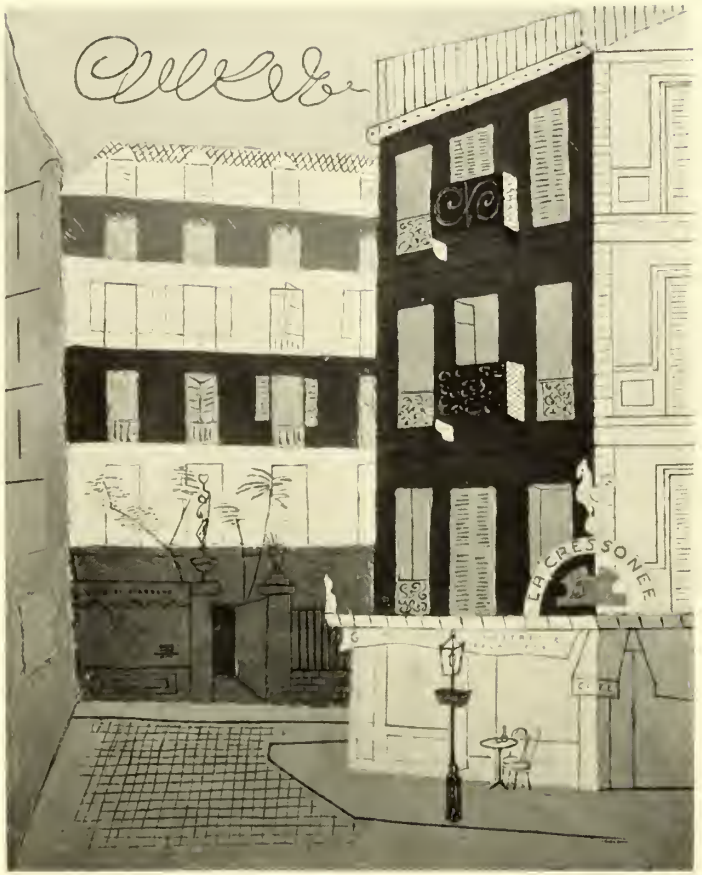


JOSEPH STELLA — *Nativity*

WILLIAM YARROW — *Trees and Barn*

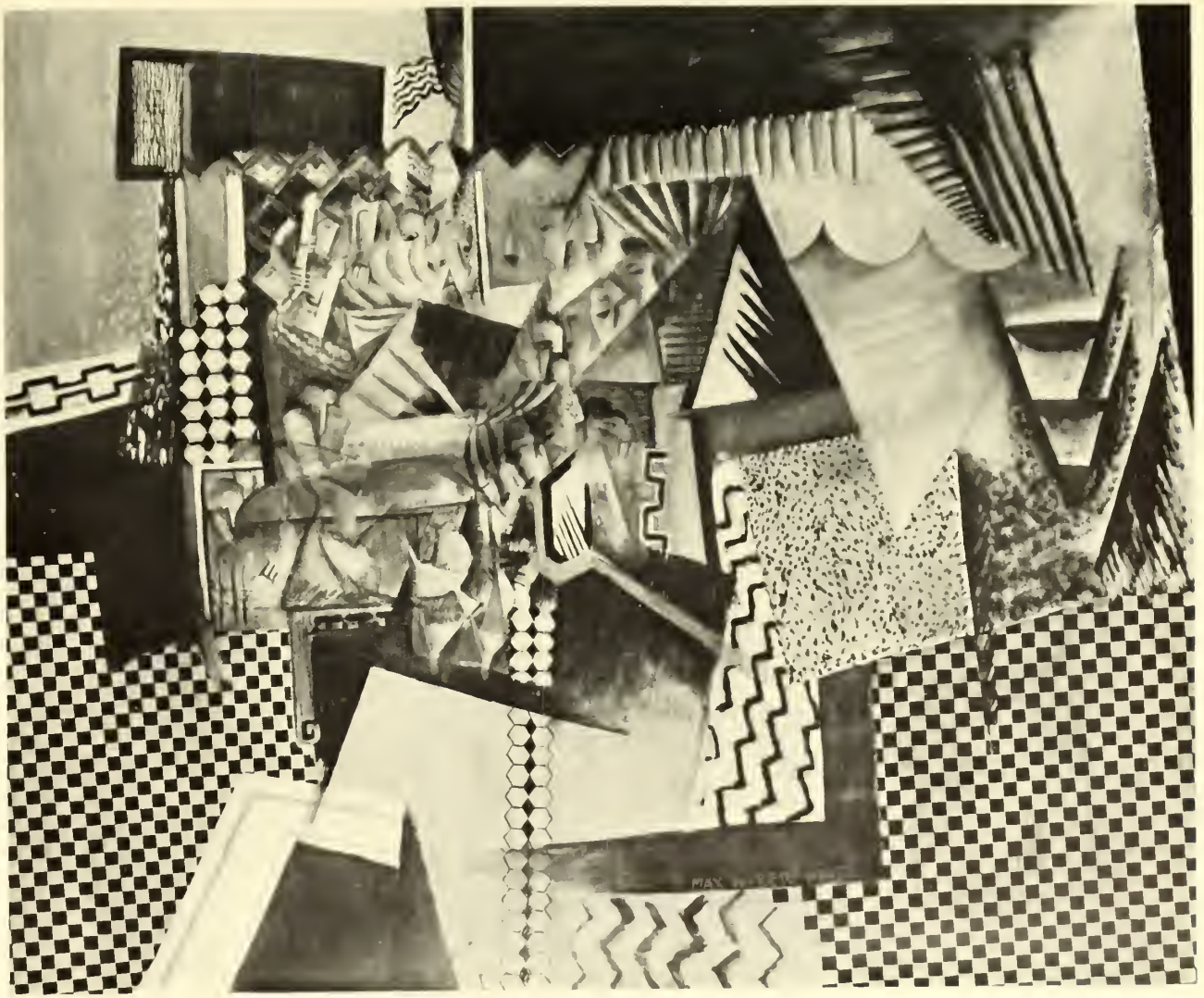
FISKE BOYD — *Still Life*

GUY PÈNE DU BOIS — *Woman with Cigarette*



STUART DAVIS *Place Pasdeloup*

RAPHAEL SOYER *Seated Girl*



MAX WEBER

Chinese Restaurant

WILLIAM GROPPER — *Praying Figure*

BLENDON CAMPBELL — *Paris*

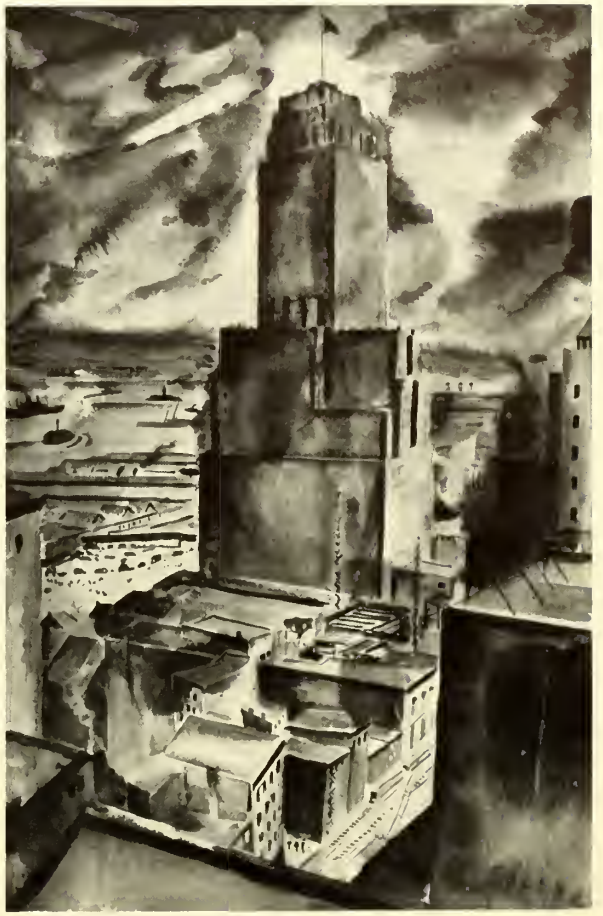
BOARDMAN ROBINSON

The Club

EDWARD HOPPER

Early Sunday Morning

EUGENIE GERSHOY — *Fishing Boats at Gloucester*



BERTRAM HARTMAN — *Telephone Building*

CHARLES BURCHFIELD

Winter Twilight

JOHN MARIN — *Woolworth Building*

WALTER PACH — *Shot Tower*

CHARLES ROSEN

Old Ferry Slip

MORRIS KANTOR — *Nude*

JOHN D. GRAHAM — *Head of a Woman*

BERNARD KARFIOL *Hilda*

GEORGIA O'KEEFE — *Skunk Cabbage*

EDMUND ARCHER — *Buying Flowers*

JUDSON SMITH

Along the Hudson

PEGGY BACON — *Blessed Damozel*

KIMON NICOLAÏDES — *Two Heads*

REGINALD MARSH

Why not use the "L"?

JOHN CUNNING *Old Dock*

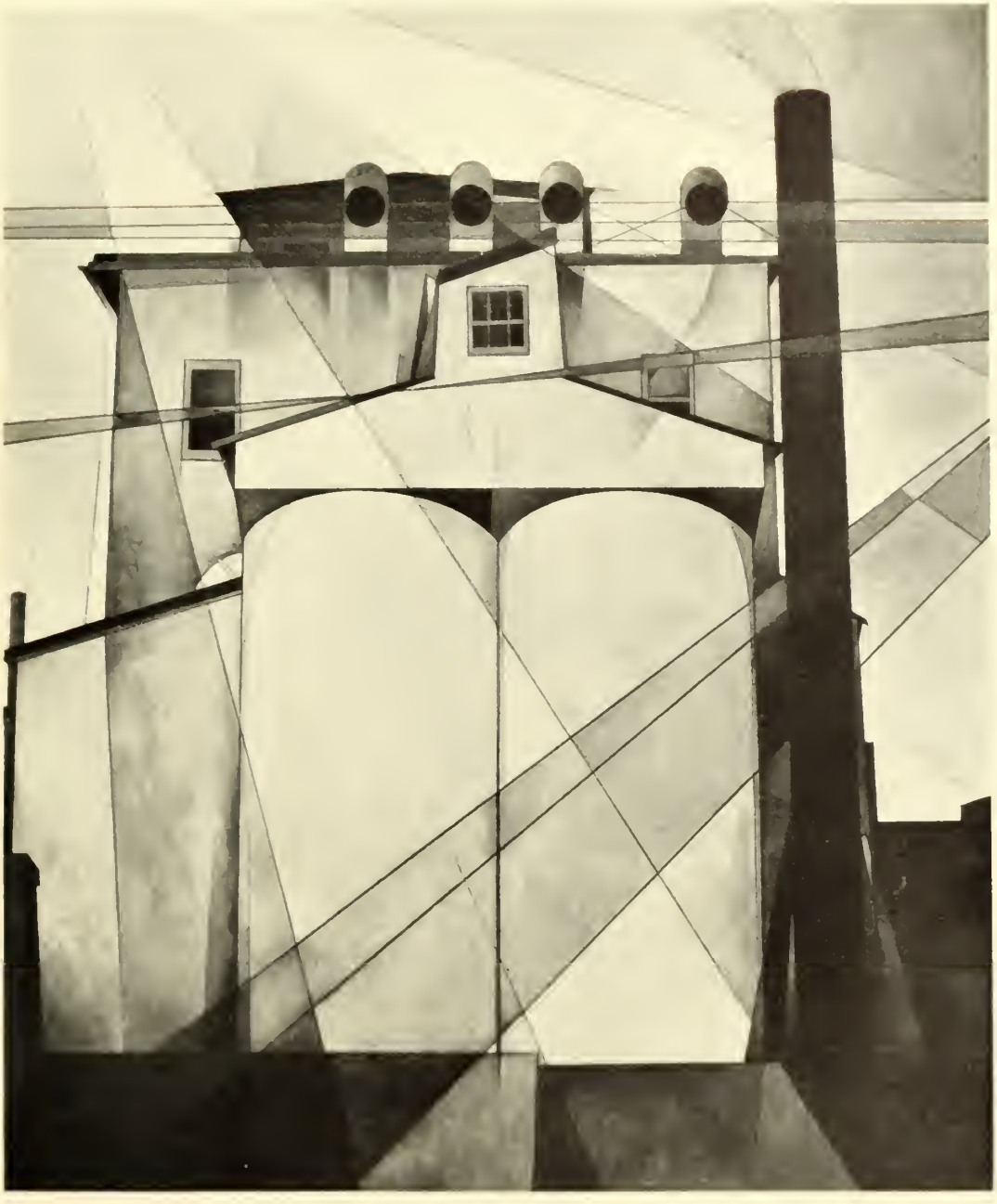
HENRY BILLINGS *Portrait of Jacques Saltonstall*

YASUO KUNIYOSHI

Landscape

JAN MATULKA — *Arrangement with Phonograph*

PEPPINO MANGRAVITE — *American Still Life*



CHARLES DEMUTH *My Egypt*

LEON HARTL *Portrait de la Palotte*

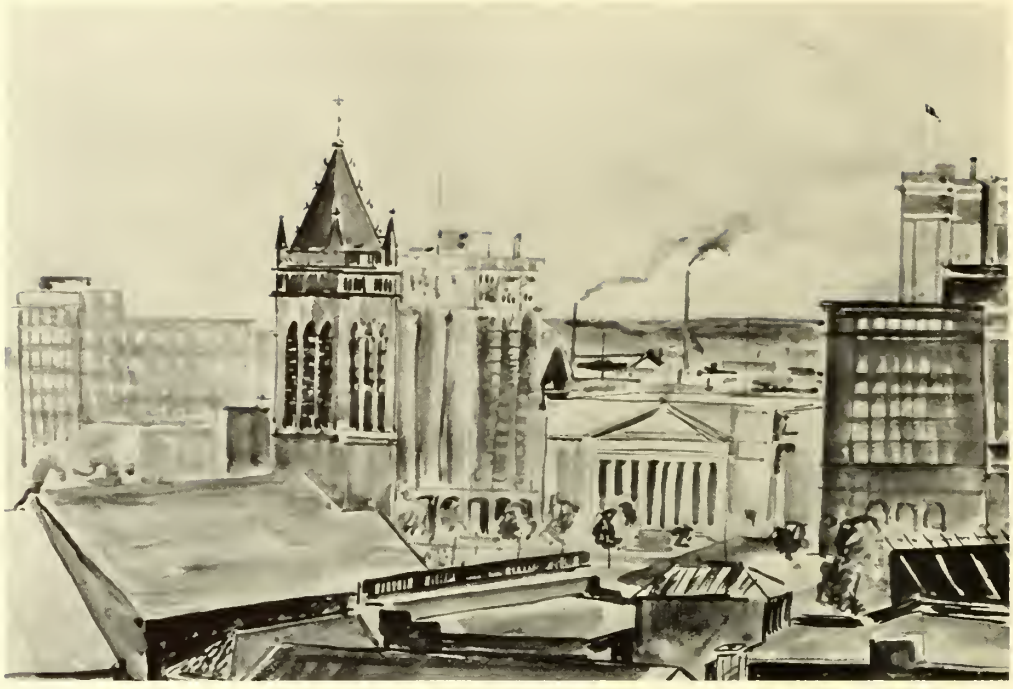
OSCAR BLUEMNER *Landscape*

THOMAS H. BENTON — *The Meal*

HARRY GOTTLIEB — *Winter at the Maverick*

HARRY HERING — *Clear and Cold*

NILES SPENCER *The Green Table*



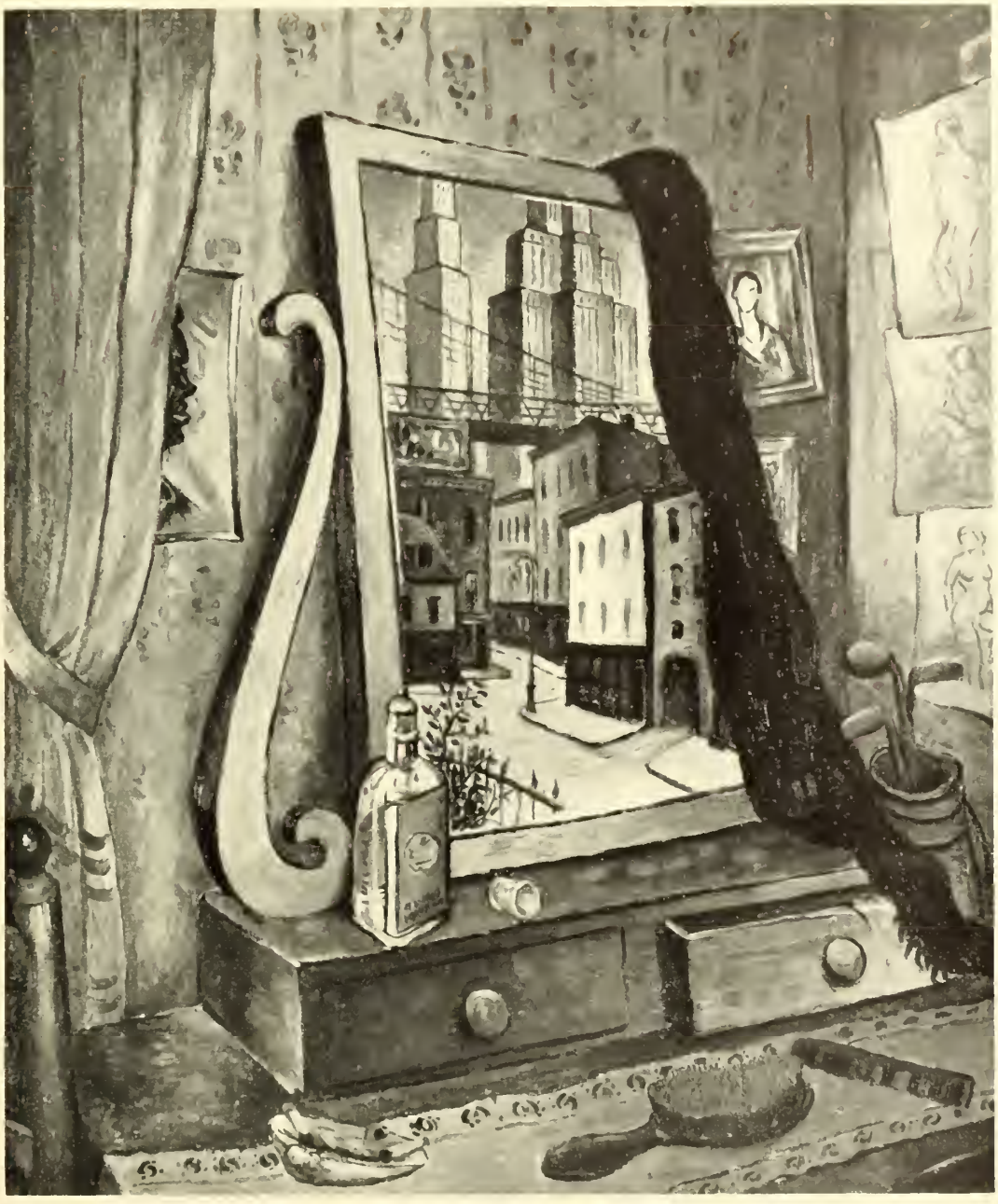
STEFAN HIRSCH — *New Haven*

ARNOLD WILTZ — *Road to a Village*

PRESTON DICKINSON *Industry*

JOSEPH POLLET — *Neighbor Green*

HENRI BURKHARD — *Acrobats*



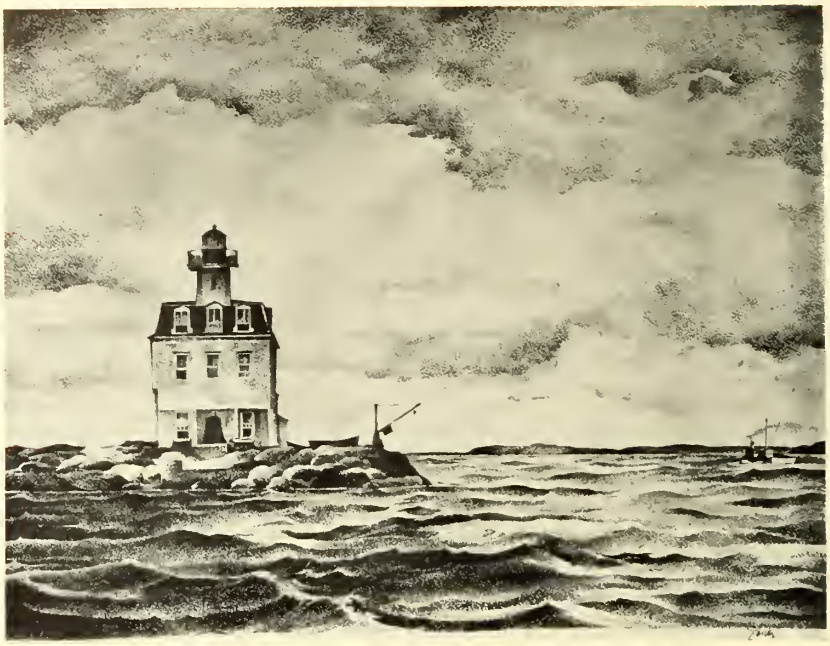
GLENN O. COLEMAN

The Mirror

RUDOLPH F. TRICCA — *Group of Houses*

SIMKA SIMKHOVITCH — *Merry-go-round*

HENRY LEE MCFEE — *Crow with Peaches*



EARL HORTER — *Seascape*

EVERETT HENRY — *Carriage*

CHARLES SHEELER — *Interior*

DOROTHY VARIAN — *Plants and Artichokes*

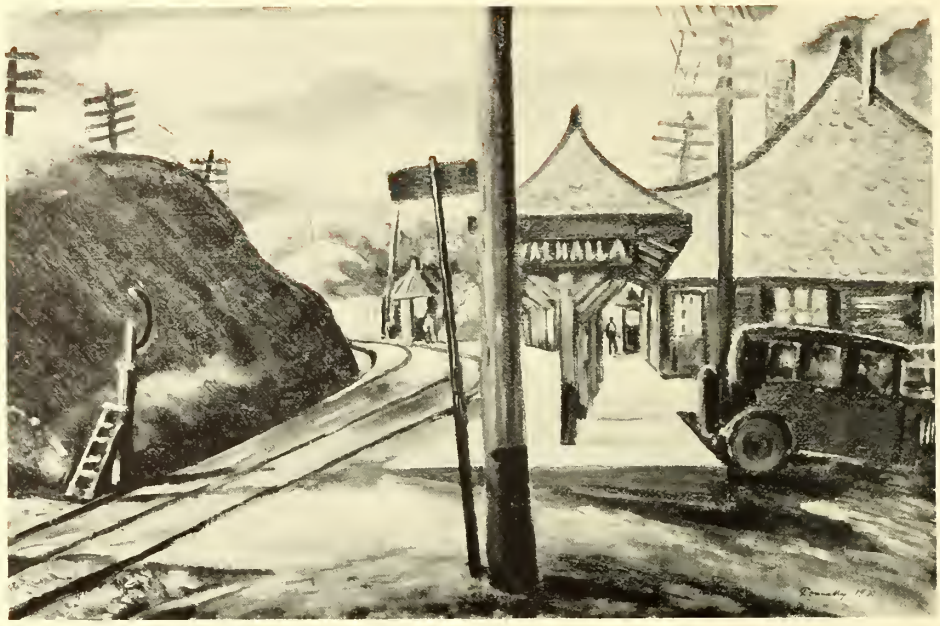
ELSIE DRIGGS — *Pittsburgh*

ERNEST FIENE — *Concetta*

CHARLES DOWNING LAY — *The Chinese Corktree*

DAVID H. MORRISON — *Cross River*

HENRY E. SCHNAKENBERG — *Still Life*



THOMAS DONNELLY — *Valhalla Station*

PAUL ROHLAND — *San Juan, Porto Rico*

ARNOLD BLANCH *Portrait of a Woman*

EUGENE LUDINS *Landscape*

MOLLY LUCE *The Zoo*

ALEXANDER BROOK — *Girl with Flower*

CARL GORDON CUTLER — *Round Hill*

WILLIAM SANGER — *Coast Line, Eastport, Maine*

M. LOIS MURPHY — *Bernham's Barn*

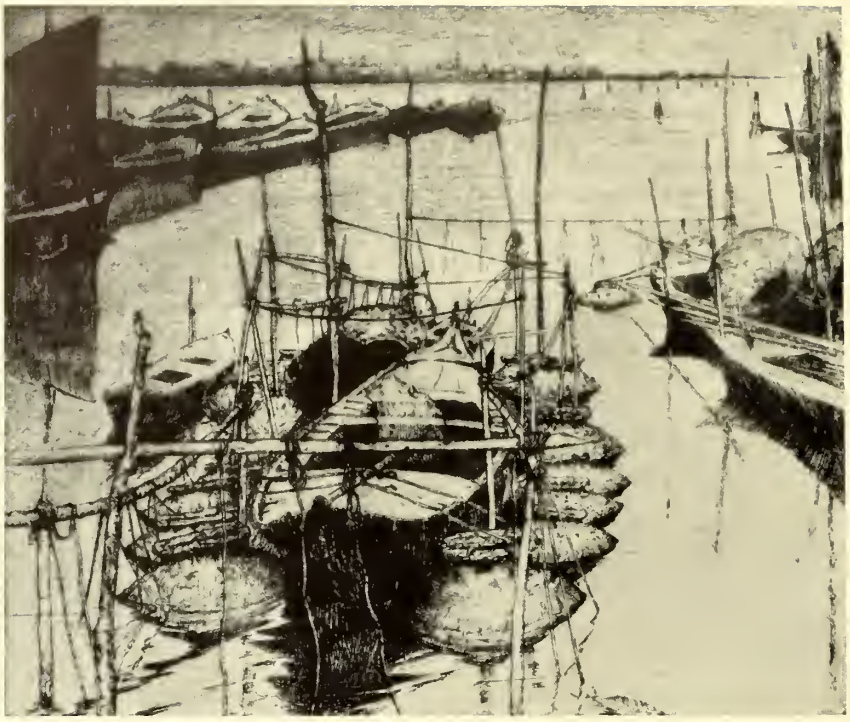
GARDNER HALE — *Landscape*

ROSS MOFFATT — *Fisher Women*

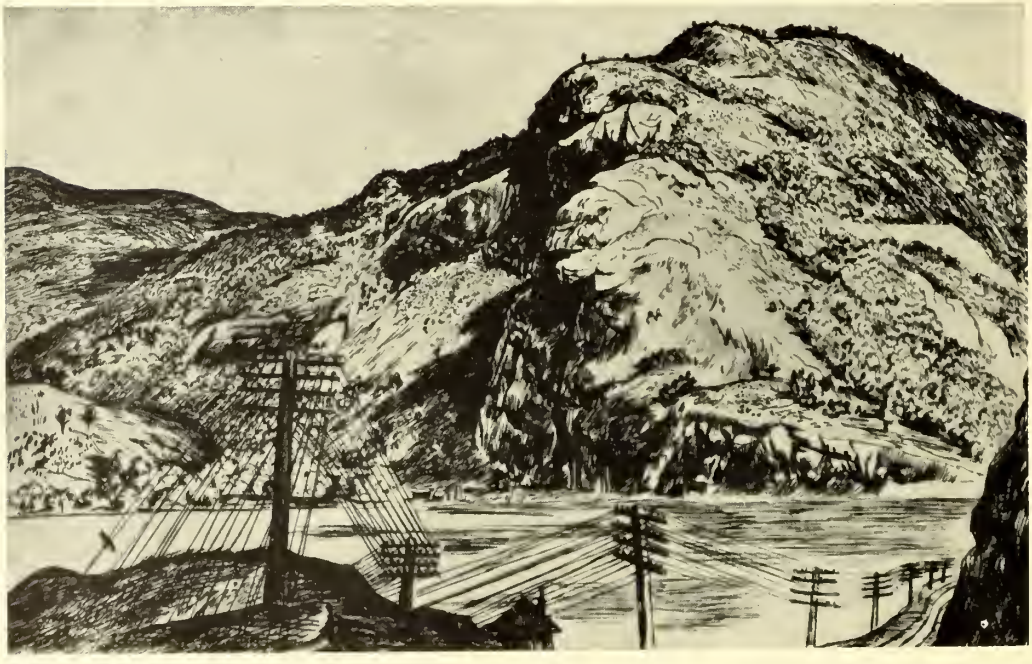
CAROLINE SPEARE ROHLAND — *Luncheon*

ADOLF DEHN — *The Sisters*

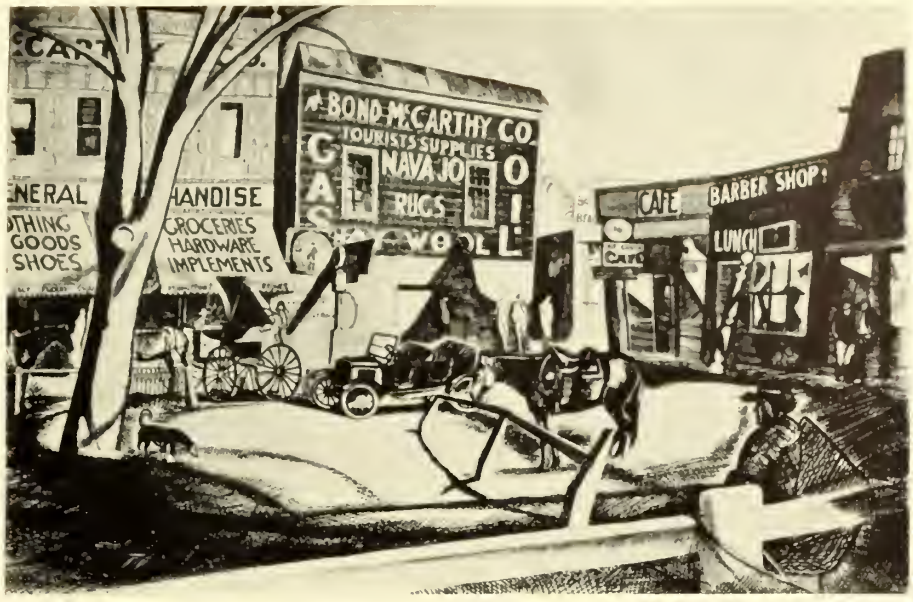
JOSEPH PRESSER — *The Brown Horse*



ERNEST ROTH — *Off the Giudecca*



HARRY WICKEY — *Hudson River Landscape*



HOWARD COOK — *The Plaza*

HARRY STERNBERG — *The Rings*

CHARLES LOCKE — *A la Carte*

GEORGE ("POP") HART — *Cock Fight—Santo Domingo*

MABEL DWIGHT — *Aquarium*

WANDA GAG — *Pipe and Flowers*

ROSELLA HARTMAN — *Rubrum Lilies*

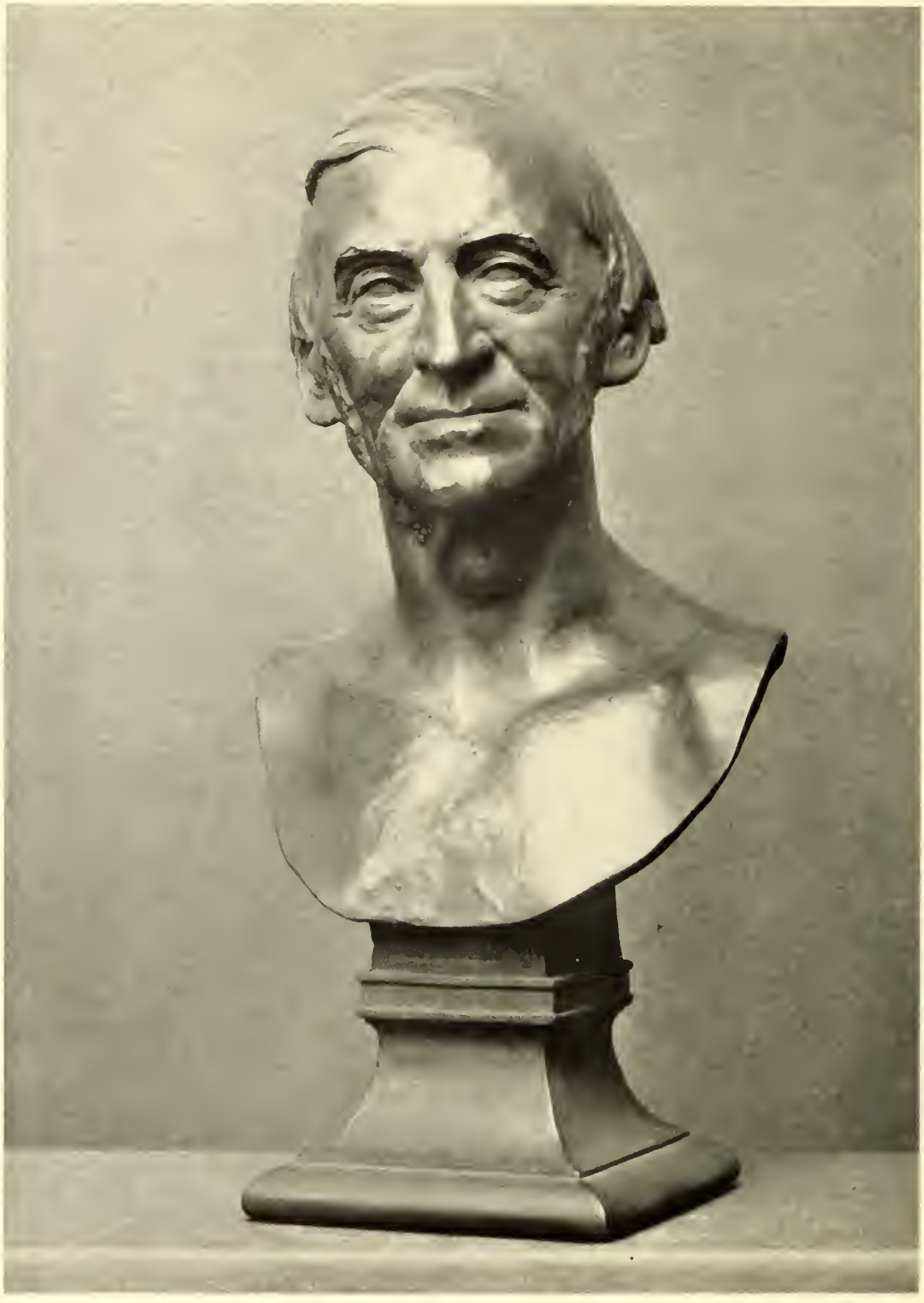
PAMELA BIANCO — *Ivy Berries*

LOUIS LOZOWICK — *Tanks—No. 2*

ANDRÉE RUELLAN — *The Ravine*

DRAWN BY J. J. AUDUBON *Yellow Billed Cuckoo* ENGRAVED BY W. H. LIZARS

AUGUSTUS SAINT GAUDENS — *The Puritan*



DANIEL CHESTER FRENCH

Ralph Waldo Emerson

ANDREW O'CONNOR — *Head*

ROBERT AIKEN — *Thomas Jefferson*

FREDERICK W. MAC MONNIES — *Bacchante*

HENRY CLEWS *Portrait of Sam*

CHARLES GRAFLY *Paul Bartlett, Sculptor*

CHARLES G. RUMSEY — *Pagan Kin*

ALBERT STEWART — *Group of Herons*

LUCILE SWAN BLUM — *The Chinaman*

MAHONRI YOUNG — *Boxer*

ABASTENIA ST. LEGER EBERLE — *Roller-Skating*

SHERRY FRY — *Seated Woman*

ALBIN POLASEK — *Head of a Man*

HERBERT HASELTINE — *Harry Payne Whitney, Captain, International Polo Team*, 1909

JO DAVIDSON *Japanese Girl*

JOHN GREGORY *Wood Nymph*

G. V. WHITNEY *Chinoise*

H. M. SHRADY — *Empty Saddle*

CARL WALTERS — *Bull*

CECIL HOWARD

Leaning Figure

ELIZABETH CHASE — *Group*

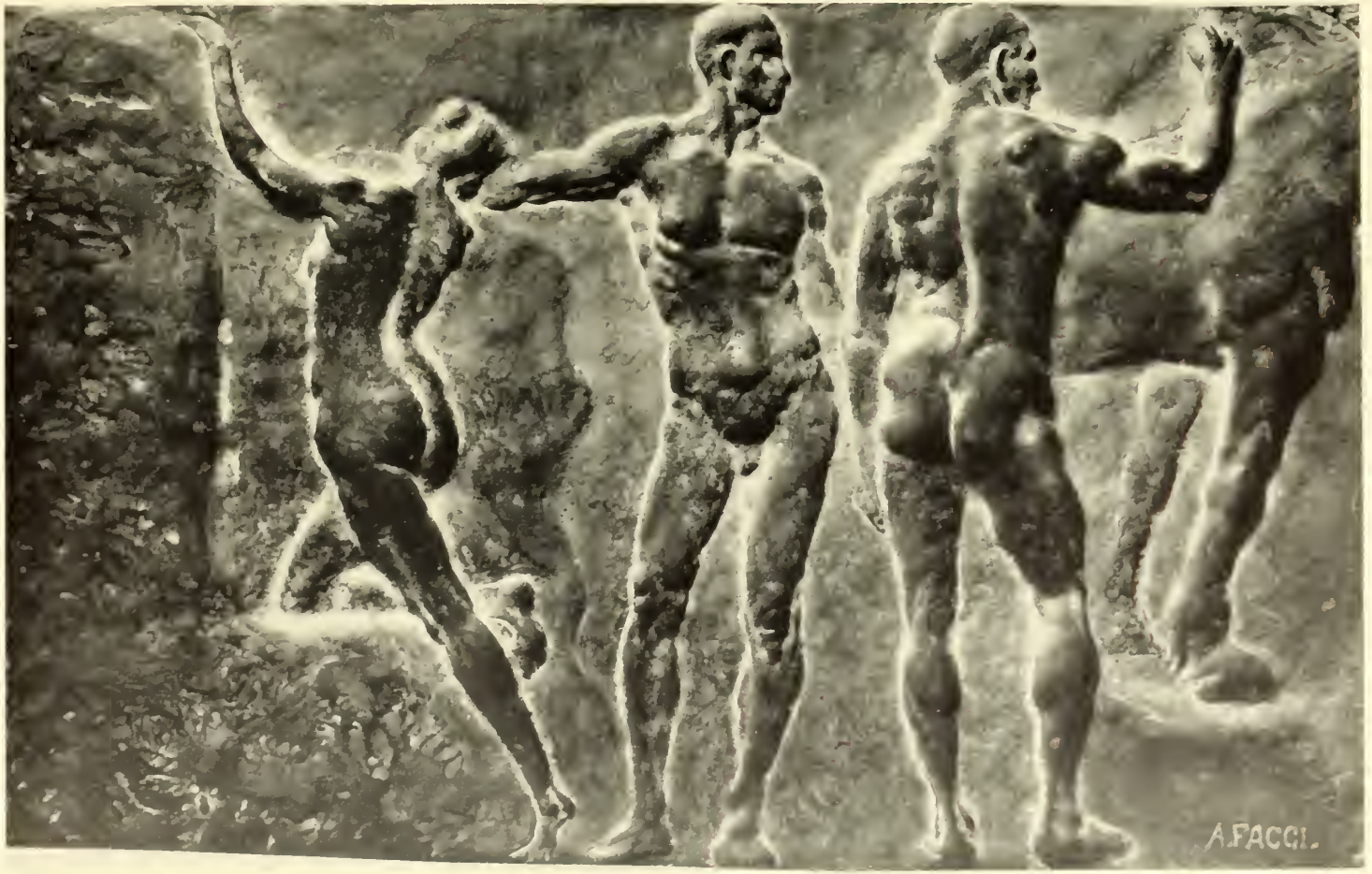
CESARE STEA — *Masque*

ROBERT LAURENT

The Awakening

S. F. BILOTTI — *Lawrence Fellows*

MARIO KORBEL — *Arnold Genthe*



ALFEO FAGGI

Low Relief, Number One

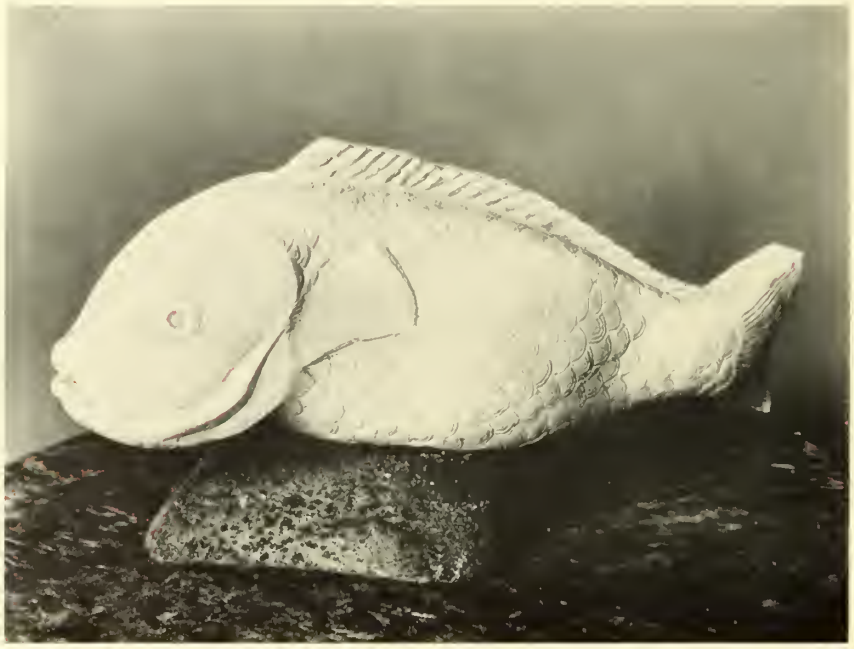
HANS SCHULER — *Four Horsemen of the Apocalypse*

REUBEN NAKIAN — *The Lap Dog*

WILLIAM ZORACH

Pegasus

GRACE MOTT JOHNSON — *Negro Child*



PAUL FIENE — *Fish*

ARTHUR LEE

Atlas

GASTON LA CHAISE

Head

JULIAN BOWES *George Bellows*

JOHN FLANNAGAN *Colt*

DUNCAN FERGUSON *Squirrel*

The Printing House of
WILLIAM EDWIN RUDGE, INC.
NEW YORK CITY

WHITNEY MUSEUM LIBRARY
3 2790 00101 4370